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NOV 1954

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SPONSOR

the magazine radio and tv advertisers use

29 NOVEMBER 1954

50¢ per copy • \$8 per year

**You've Got to Get Up
Pretty Early...**



Watch for
**POWER-BOOST
NEWS...**

COMING SOON!

NBC - BASIC
ABC - Dumont - CBS

National Representatives WEED Television

To Beat This Bird in Southern New England TV!

This famous Rhode Island bird packs a powerhouse of live local showmanship day in and day out . . . a powerhouse that attracts accolades from *TV Guide*, *Variety*, *Boston Traveler*, *New York Times* and others.

And this showmanship is proven salesmanship . . . with Channel 10's live local shows averaging a big 87% share of homes using TV, in the latest Providence telepulse.

No wonder this early bird captures the market in Southern New England! The products that go to our rich market FIRST and leave shelves FASTEST are advertised on WJAR-TV.

WJAR-TV CHANNEL 10 Providence, R. I.

RATINGS MUDDLE WHAT TO DO?

page 31

How Gimbels uses
air media to move
high-priced items

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A portrait of
five timebuyers
on the job

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Richfield Oil's
co-op plan: 90 %
radio-tv budget

page 38

Participation shows
on the tv networks:
a buyer's guide

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A STORYBOARD SUBSTITUTE?

page 41



KWTV MATCHES WORLD'S TALLEST TV TOWER WITH STUDIOS AMONG THE FINEST IN THE SOUTHWEST

Those thousands who come each week from "all over" to see the world's tallest man-made structure, are no less amazed at the magnitude of KWTV's new studios . . . the amazing completeness and complexities of its RCA equipment.

Along with KWTV's new studios and new power (316,000 watts), its programming and personalities combine to create a brand new TV picture in Oklahoma . . . a facility unmatched in sales-making ability by any other Oklahoma television station!

OKLAHOMA'S
NO. 1



KWTV

CHANNEL 9
OKLAHOMA CITY

AFFILIATED MANAGEMENT KOMA-CBS-RADIO • REPRESENTED BY AVERY-KNODEL, INC.
EDGAR T. BELL, Executive Vice President FRED L. VANCE, Sales Manager



REPORT TO SPONSORS 29 NOVEMBER 1954

Overlap study preceded P&G buy

Among factors P&G considered in buying into alternate-week sponsorship of 4 nighttime tv shows was degree to which audience overlapped. A. C. Nielsen ran special tabulations to calculate unduplicated viewing. All 4 shows are "family appeal," hence concern with excess duplication. Shows are "This Is Your Life," NBC TV and 3 CBS TV situation comedies: "I Love Lucy," "Topper," "My Favorite Husband." (See discussion of alternate-week sponsorship, Sponsor Asks, page 90, 1 November, 1954.)

-SR-

New form of I.D. saves money

New SRA standard for full-screen, 8-second I.D. was seen winning quick acceptance from stations. All 60 stations replying to SRA letter in first week agreed to full-screen I.D.'s in addition to previous three-quarter screen shared I.D.'s. Some holdouts expected, however. SRA will give list showing form of I.D. stations accept to film producers. Then when agency sends producer market list for I.D. campaign, producer will know automatically how many of each type I.D. to prepare. New I.D. saves money, since inserting call letters at \$50 and up each is eliminated.

-SR-

Continental likes radio mail pull

"Make Up Your Mind," daily CBS Radio program at 11:30-11:45 a.m., pulls 9,000 letters weekly. That's close to half million yearly. Listeners are urged to write in with questions for discussion and flow of letters is steady. Client: Continental Baking Co. Agency: Ted Bates. Continental regards mail pull as good evidence of radio impact.

-SR-

Kobak not in on report, ARF says

Ed Kobak, president of ARF, is individual referred to this page last issue, as having figured in C. E. Hooper complaint that ARF officers had connection with both forthcoming report on audience measurement and a rating firm. Kobak is consultant to A. C. Nielsen. But ARF points out Ed Kobak specifically disassociated himself from audience measurement study to degree he won't see it till publication. ARF says Hooper knew this was case when he made charge.

Average weekly cost of quarter-hour five-a-week radio news shows is \$3,694

The nine sponsored quarter-hour across-the-board news programs in nighttime network radio range in cost from \$1,000 weekly (for John Vandercook on ABC Radio) to \$7,250 a week (for Lowell Thomas on CBS). Six of the programs are priced at \$3,000 or less (aside from Vandercook, two come in at \$1,500, two at \$3,000, one at \$2,250). Gabriel Heatter sells at \$1,500 per quarter hour segment. Average weekly cost on all the shows comes to \$3,694.

Sample listing of a half-dozen news shows with program costs appears at right. A complete roster of all shows on the four radio networks along with costs, sponsor, agency, number of stations carrying each, appears in the Radio Comparagraph on page 79.

Lowell Thomas	\$7,250
Edward R. Murrow	6,250
Morgan Beatty	3,000
Allan Jackson	2,250
Harry Flannery	1,500
John Vandercook	1,000

REPORT TO SPONSORS for 29 November 1954

7 agencies on one program Show which easily qualifies as involving most intricate agency team-work is "Time for Betty Crocker," 5-minute ABC Radio program which runs 9 times weekly scattered over the board. Agencies now supplying commercial copy to show for multiple products are: D-F-S; BBDO; Knox-Reeves, Minneapolis; Esty; Tatham-Laird, Chicago. Soon 2 other agencies will join group, N. W. Ayer and Zimmer, Keller & Calvert, Detroit. D-S-F products show with client indicating when commercials from each agency are to be used.

-SR-

More animation if SAG fees jump If Screen Actors Guild succeeds in negotiating big increases of minimums in forthcoming negotiations with tv producers, look for continuing trend toward use of more animation for film commercials. Animation, including less-expensive, semi-abstract forms, got impetus when producers signed initially with SAG to give talent re-run pay.

-SR-

Client's hands-off commercial policy Knomark Manufacturing (Esquire boot polish) has unique point of view on commercials. It does not see commercials in advance as matter of policy. Company executives want to be free to try to see pitch as customers. Attitude is that sales are only measuring stick. Firm sponsors Masquerade Party, alternate weeks on ABC TV (via Emil Mogul). "It's an agencyman's dream," Charles "Chuck" Rothschild, a/e and executive v.p. at Mogul, told SPONSOR, "but it places a bigger responsibility on the agency."

-SR-

Television's national Complaint filed with FCC by Wilmington Television Corp. (North Carolina) points up degree to which tv has developed as medium affected by national considerations. Wilmington company could not get CBS tv affiliation, problem other small markets face, as outgrowth of fact clients prefer coverage from major market centers. But Wilmington firm takes position that WBT Charlotte, N. C., had "secret understanding" with CBS. President and executive v.p. of Jefferson Standard Broadcasting Co. voiced strongly worded denial in sworn affidavits sent to FCC.

-SR-

Ryan tackles QRG problems First job to be tackled by William Ryan, new executive vice president-managing director, Quality Radio Group: Should new stations be added to existing lineup? Problem is important as buyers of QRG shows must buy all QRG stations. Ryan also deep in discussions about new programs, budget and staff. Temporary offices will be set up shortly in New York; programing will start December. Ryan was chosen by six-man committee from among 20-odd names is former president of BAB (to be RAB 1 January).

New national spot radio and tv business

SPONSOR	PRODUCT	AGENCY	STATIONS-MARKET	CAMPAIGN, start, duration
Chap Stick Co. Lynchburg, Va	Chap Stick	Chan-Ans Lawrence C Gumbiner, NY	19 radio stns	Radio: 5 anncts a wk; mid-Nov; 13 wks
General Foods Corp. White Plains, NY	Instant Maxwell House	Benton & Bowles, NY	10 mkts	Tv: 50-100 stnbrks, 20-sec anncts a wk; early Dec; 2 wks
General Motors Corp. Detroit, Mich	'50 Millionth Car'	Kudner, NY	35 cities	Radio: 3 min anncts per stn; 21 Nov; 3 da
Roto Broil Corp of America, NY	Roto Broil 400	Product Services, NY	6 major mkts	Tv: stnbrks, 10-sec ID's for \$90,000 budget; 18 Nov; 4-5 wks
Standard Brands, NY	Instant Chase and Sanborn Coffee	Compton, NY	100 cities	Radio-tv: min anncts on radio, ID's on tv; 1 Jan; 52 wks
Taylor-Reed Corp. Glenwood, Conn	E Z Pop	Cunningham & Walsh, NY	15 mkts	Tv: min partic; Nov; 13 wks

Super-Powered for your profit

**5 billion
dollar market**

WGAL-TV

NBC CBS DuMont

LANCASTER, PA.

316,000 watts



a wonderful combination!

A rich market with 967,300 families who have an annual effective buying income of over five billion dollars. A super-powered station—the one station that reaches this vast territory, and exerts tremendous influence on the spending habits of this buying audience.

STEINMAN STATION

Clair McCollough, Pres.

Representatives:

MEEKER TV, INC.

New York

Los Angeles

Chicago

San Francisco

CHANNEL 8-LAND

York	Harrisburg	Reading
Hanover	Lebanon	Carlisle
Gettysburg	Westminster	Martinsburg
Chambersburg	Hagerstown	Pottsville
Frederick	Sunbury	Lewisburg
Waynesboro	Lewistown	Shamokin
Hazleton	Lock Haven	Bloomsburg

ARTICLES

What can be done about the ratings muddle?

To stimulate discussion about this increasingly vexing problem, SPONSOR has rounded up possible solutions offered by industry executives, offers an evaluation of each suggestion given

31

How Gimbels uses air media for high-priced items

Reupholstery department was guinea pig for store's air experiment. It doubled business, opened three new factories in just 21 months.

34

A portrait of five timebuyers on the job

There is no such thing as a "typical" timebuyer doing "typical" time buying work. Each buyer faces a wide range of problems, has many responsibilities of which buying is only one

36

Richfield co-op plan: 90% budget for radio-tv

Distributors pick media, programing but commercials are standardized in 50 radio, eight tv markets. Richfield pays 50% of co-op costs

38

Network tv participation shows: a buyer's guide

You can still get your message on one of the half-dozen network tv participation shows in time for last-minute Christmas selling—flexibility is one of the chief pluses participations offer. Here is a factual rundown

40

Should film roughs replace storyboards?

Agency DCSS says "yes" if commercial depends on demonstration and acting, proves point by making living storyboard for \$207

42

S. S. Pierce reaches epicure market with radio

Nationally-known importer and wholesaler of foods for the epicure trade uses radio news show over WEEI, Boston, to reach gourmets, test products for national distribution

44

Tv Dictionary Handbook for Sponsors: Part IX

This lexicon can be used not only to look up unfamiliar industry terms but scanning it will yield a good basic knowledge of tv's many facets

45

Color section of Tv Dictionary

Special section of SPONSOR's Tv Dictionary Handbook is devoted to color, gives basic knowledge of color terms, production terminology

47

Tv Dictionary inspires cartoons

Tv cameraman Buddy Orrell, in reading through SPONSOR's Tv Dictionary, was motivated to draw a series of cartoons depicting the lighter side of life at a tv station. Here's a sampling

48

DEPARTMENTS

TIMEBUYERS

AGENCY AD LIBS

49TH & MADISON

NEW & RENEW

MR. SPONSOR, Don Cady

SPONSOR BACKSTAGE

NEW TV STATIONS

TOP 20 TV FILM SHOWS

P. S.

TV RESULTS

AGENCY PROFILE, T. D. Brophy

ROUND-UP

SPONSOR ASKS

RADIO COMPARAGRAPH

NEWSMAKERS

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DON'T USE KTHS IF YOU SELL A "Limited Market"

(Little Rock ONLY, for instance)



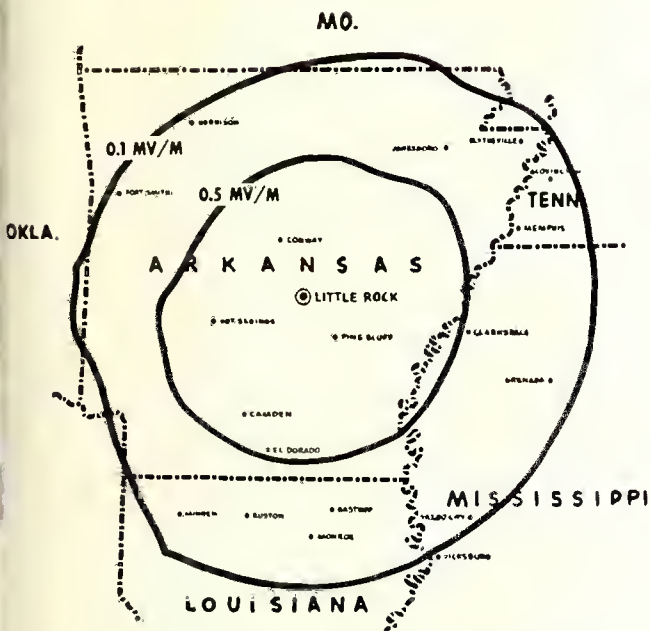
DO USE KTHS IF YOU SELL most or all of Arkansas!

If you want the "white-tie-and-tails set" alone, in your National Spot Campaign,—*don't* use KTHS in Arkansas!

KTHS is 50,000 watts—CBS—broadcasts from Little Rock, the State Capital, in the *center* of Arkansas.

Automatically, KTHS could deliver a big and important audience throughout practically *all* the State. And KTHS *does* deliver because our News, Farm, Music and other departments supplement network fare with tremendously effective *State-wide* programming.

So we repeat. *Don't* use KTHS if you want to reach only a small market. *Do* use KTHS if you want a big Arkansas audience—big Arkansas results. Ask your Branham man for all the facts.



Daytime, the Station KTHS primary (0.5MV/M) area has a population of 1,002,758. More than 18%, or over 100,000, do not receive primary daytime service from any other radio station.

KTHS interference-free daytime coverage extends to the 0.1MV/M contour, except in the southwest quadrant—has a population of 3,372,433.

50,000 Watts . . . CBS Radio

Represented by The Branham Co.

Under Same Management as KWKH, Shreveport

Henry Clay, Executive Vice President

B. G. Robertson, General Manager

KTHS

BROADCASTING FROM

LITTLE ROCK, ARKANSAS



**For Expert
Opinion**

ASK A NEIGHBOR

California offices of National Advertising Agencies know Western radio first-hand because they live it. They buy KBIG!

Here are some of the outstanding agencies who use "The Catalina Station" in 1954 to cover *All* Southern California.

Batten, Barton, Durstine & Osborne ★
Barnes Chase Co. ★ Blitz Advertising ★
Brisacher, Wheeler & Staff ★ Brooke,
Smith, French & Dorrance ★ Buchanan
& Co. ★ Leo Burnett Co. ★ Calkins &
Holden Co. ★ Campbell-Ewald Co. ★
Caples Co. ★ Cole & Weber ★ D'Arcy
Co. ★ Doyle Dane Bernbach ★ Roy S.
Durstine Inc. ★ Erwin, Wasey & Co. ★
Foote, Cone & Belding ★ Glenn Adver-
tising ★ Grant Advertising ★ Hicks &
Greist ★ Harrington-Richards ★ Hixson
& Jorgensen ★ Honig-Cooper ★ Long
Advertising ★ David J. Mahoney Inc. ★
McCann Erickson Inc. ★ Walter McCreery
Inc. ★ Arthur Meyerhoff Co. ★ Raymond
R. Morgan Co. ★ Pacific National ★
Emil Reinhardt Inc. ★ Rhoades & Davis
★ Ruthraull & Ryan ★ J. Walter Thomp-
son Co. ★ West Marquis ★ Young &
Rubicam



JOHN POOLE BROADCASTING CO.
6540 Sunset Blvd., Hollywood 28, California
Telephone: HOLLYWOOD 3-3205

Not. Rep. Robert Meeker & Assoc. Inc.

Timebuyers at work



Jeremy D. Sprague, Cunningham & Walsh, New York, feels that factors beyond rating alone must be considered in placing tv announcements. "We've begun to recognize various intangibles that enhance the value of a time slot," he told SPONSOR. "We consider factors like station merchandising, acceptance of the local programing adjacent to the time period and audience composition as well as its size and cost per-1,000." As Jeremy puts it, Audience A may be twice the size of Audience B, but it may have only half the potential customers.



Norman D. Tillman, Goldman & Walter, Albany, feels that the demands of a small agency give a buyer more scope. "I'm an a e, and in line with this I also buy time and space," he told SPONSOR. "Although I'm also in charge of research, I don't buy time simply according to ratings. I analyze the market as well as the sponsor's products; then make my recommendation. Often I've suggested radio in so-called tv markets and often the client agrees after he hears the reasons. In many ways, it's an advantage to buy for a small agency, because you get to know product problems."



Edwin Felder, Roy Garn Co., New York, prefers placing film commercials to buying participations or time for live announcements. "It's far simpler and more flexible when you're working with film commercials," he told SPONSOR. "You can evaluate the time period you're buying strictly on basis of the audience it delivers and the contents of the adjacent programing. If you're buying live announcements, you become involved in evaluating the personality of local station talent as well; that's difficult to do from outside the market."



Al Sessions, Biow Co., New York, has been increasing the radio schedules in New England for Knickerbocker Beer. "Radio is the backbone of our advertising in the New England states," he told SPONSOR. "And it's been doing such a good job for us, that we've increased the schedule during the past two years. We're on the air morning, day and night, in radio-only as well as tv markets with regular announcement schedules. By spreading these announcements through the entire day, we reach every segment of the audience, in and out of the home."



Shotgun Technique

*produces
fertile
lawn food
sales*

People from near and far said, "I heard it on WHAM radio," as they bought carloads of lawn food from Gormel's Garden Store. Buyers came in response to a "trial" 4-week spot campaign on WHAM. Shotgun technique radio spot announcements cleared out a warehouse full of lawn food. In one month WHAM radio moved over 300 tons of lawn food—enough to feed 6,000,000 square feet.

Gormel's intimate message on WHAM radio impressed many new and young homeowners "that high quality need not be high priced." Mr. Gormel sensed a new feeling of confidence in contacts from old, as well as new customers. As he expressed it, "I can only account for this attitude change by citing WHAM's direct personal appeal."

So successful was this "trial campaign," the client maintained the announcements for several months, and since has purchased program time and additional spots.

Success like this is the rule rather than the exception for WHAM personalities. Why not put this sales push behind your product or service?

LET WHAM RADIO SELL FOR YOU



The STROMBERG-CARLSON Station, Rochester, N.Y. Basic NBC • 50,000 watts • clear channel • 1180 kc
GEORGE P. HOLLINGBERY COMPANY, National Representative

In more and more client-agency huddles, decision-makers are

SOLD ON

Super Anahist and its agency, Ted Bates & Company

are sold on Spot as a basic advertising medium!

If your product has peak selling periods, like Super Anahist, Spot broadcasting should be your medium, too. Super Anahist's entire advertising budget goes into Spot ...both radio and television...and, after only two years on the market, it is now the nation's fastest growing cold remedy.

Your advertising agency can show you how Spot broadcasting, used as a major advertising medium seasonally or throughout the year, can fill *your* particular selling needs.

With Spot, you can support your salesmen sectionally as well as seasonally...market by market, according to

your estimates of sales potential. And only Spot broadcasting allows you to adjust your long-range promotion plans to last minute selling conditions, quickly and economically.

In 11 major markets...rich markets that account for almost half the nation's retail sales...NBC Spot Sales represents top radio and television stations. Why not find out how Spot in these markets can work for you as it does for Super Anahist and thousands of other successful advertisers.

More top-level executives are sold on Spot because more products are sold on Spot...

... and some Spots are better than others



NBC SPOT SALES

30 Rockefeller Plaza, New York 20, N. Y.

Chicago Detroit Cleveland Washington San Francisco

Los Angeles Charlotte* Atlanta* Dallas* *Bomar Insurance Associates

©1951 BY NATIONAL BROADCASTING COMPANY, INC.

representing RADIO STATIONS:

WRCA New York	WRC Washington, D. C.
WMAQ Chicago	WTAM Cleveland
KNBC San Francisco	WAVE Louisville
KSD St. Louis	KGU Honolulu, Hawaii

representing TELEVISION STATIONS:

WRCA-TV New York	WNBK Cleveland
WNBQ Chicago	KPTV Portland, Ore.
KRCA Los Angeles	WAVE-TV Louisville
KSD-TV St. Louis	WRGB Schenectady-Albany, Troy
WRC-TV Washington, D. C.	KONA-TV Honolulu, Hawaii

SPOT



MAC DONALD DUNBAR,
*Media Group Supervisor,
Ted Bates & Company, (left)*

J. S. HEWITT,
*Executive V. P.
Anahist Company, Inc.*

C. L. MAC NELLY,
*Account Executive,
Ted Bates & Company*

PHOTO BY ROBERT FRANK

More reasons
why WFBM-TV is
"First in Indiana"

WFBM-TV

STATION B

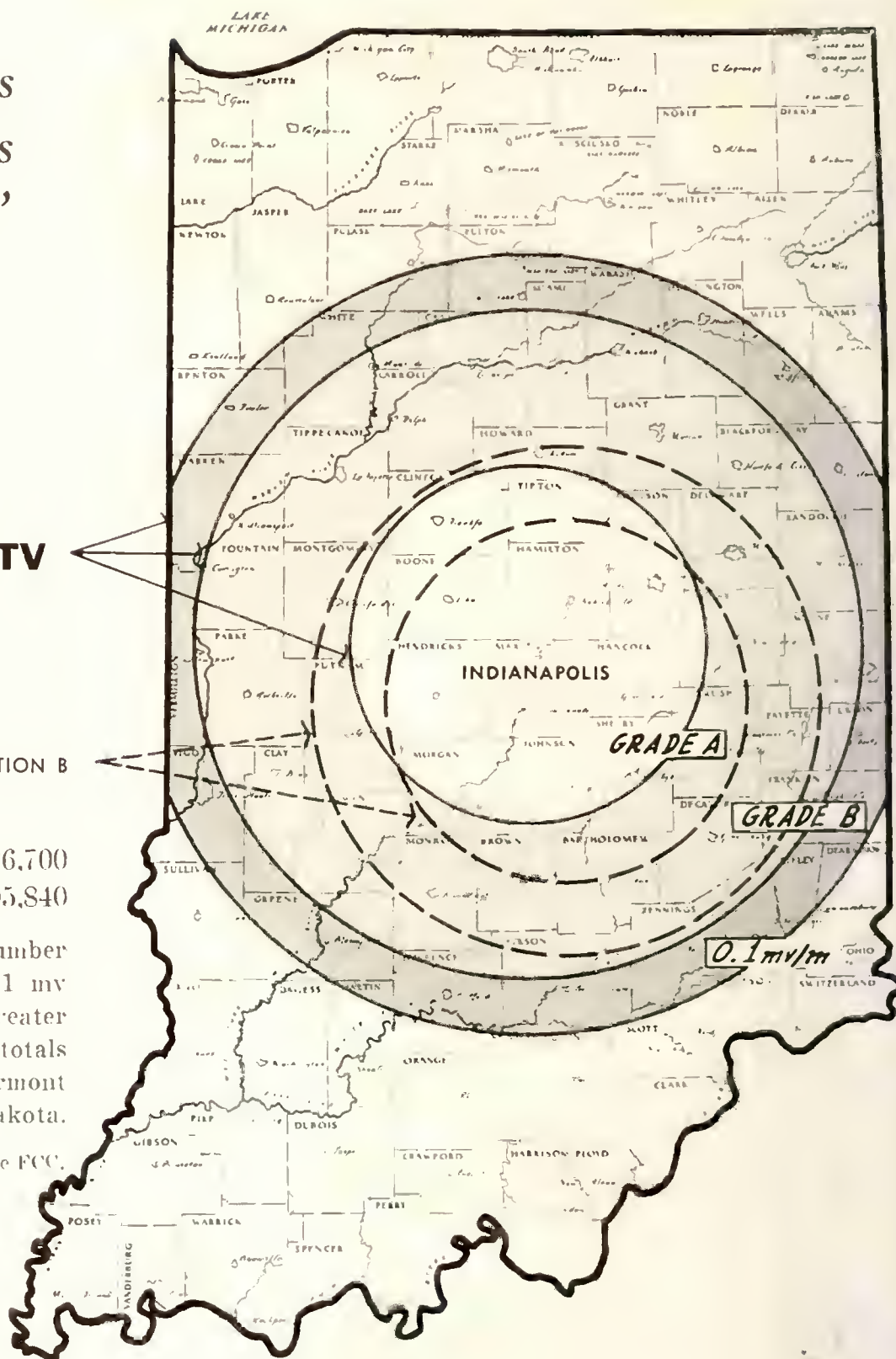
COVERAGE:

POPULATION, 1954.....2,226,700

FAMILIES, 1954.....695,840

Note: The population and number of families in WFBM-TV's 0.1 mv (figures listed above) are greater than the combined state totals in New Hampshire, Idaho, Vermont and South Dakota.

*Circles indicate contours as registered with the FCC.



WFBM-TV
INDIANAPOLIS

Represented Nationally by The Katz Agency
Affiliated with WEOA, Evansville; WFDF, Flint;
WOOD AM & TV, Grand Rapids

AGENCY AD LIBS



by Bob Foreman

In glancing over my last few efforts on these pages, I notice that the point of view taken has been consistently jaundiced and the tenor of my remarks on the acrid side. Therefore, it is only good programing that a wisp of sweetness appear about now, especially since my ill humor has been directed, these past few issues, against television as an advertising medium, a purveyor of information and an art form. This is an impression I don't wish to create, since I actually believe tv to be our most vital and important means of communication. Therefore, a few sentences here and now on Television . . . the *color* version.

It is my pleasure to sit oftentimes in meetings where the discussion deals with the apportioning of advertising budgets. The decisions made therein determine how many of the advertiser's dollars each medium gets. It is far from a rare occurrence in these sessions to see money diverted from television solely on the basis that the product to be advertised needs color in its portrayal—which usually means that its dollars are directed into magazines. In a few instances, color may mean newspapers—however, seldom are more than a few words of praise said for either the beauty or believability of the four-color work done on news stock. So, in general, color does mean the magazine or newspaper supplement—monthly or bi-weekly or weekly—in letter press or roto.

It always strikes me that this is highly dangerous ground upon which to tilt with television since so many striking sales results have been achieved in black and white tv for products such as lipstick and food and jewelry, to name a few of the long list of products which certainly make use of color importantly in their sales appeals. Often (not always I'll admit) the individuals doing the Big Switch are among the most timorous—that is, the farthest along the road to buying that shack-and-bass-lake in Florida. Which is another reason for looking for flaws in the reasoning.

Personally, I'd hate to stake my belief-in-print on its ability to provide an advertiser with the four-color-process of reproduction. I say this having the distinct advantage of course of owning a color tv receiver in my home plus having spent considerable time working in color on television copy and programing, both live and on film.

The effect of color on tv selling is nothing short of elec-

(Please turn to page 52)

No Trick When You Know How



It's no trick capturing the largest share of audience when you're selling an KSDO . . . San Diego's music and sports station.

According to HOOPER, KSDO is first in listeners in this rich, billion dollar market.

May we show you how to turn the trick for your clients on KSDO?

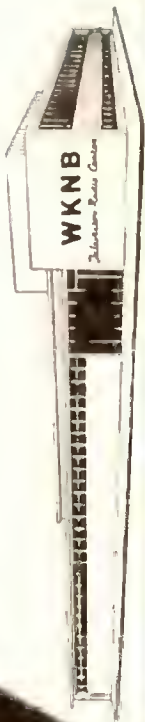


WKNB-TV DOMINATES the HARTFORD Market

Hartford-New Britain Market 3rd richest in U.S.

You cannot dominate this big Hartford-New Britain Market unless you use WKNB-TV. Scores of proven success FACTS.

FIRST Television station in Hartford County.
FIRST in national and local program popularity.
FIRST in acceptance by local advertisers.



The New WKNB Television-Radio Center
1422 New Britain Ave (Corner Ridgewood Road)
WEST HARTFORD 10, CONNECTICUT
Represented Nationally by The Bolling Company



Over 202,000 HOMES delivered

Certified Sept. 1, 1954 figures

49th and MADISON

SPONSOR invites letters to the editor.
Address 40 E. 49 St., New York 17.

ALL-MEDIA BOOK

Your All-Media Evaluation Study book just hit my desk and I'm having a hard time concentrating on anything else. I'd like to say that I'm greatly impressed by the comprehensive attack you have made on this problem and on the forthrightness of your presentation. Rarely have I seen anything which pulls its punches less—and that's very much to your credit.

Before I had time to get very far into the book one of the research men from Gallup & Robinson forcibly borrowed my copy. He has since ordered two copies and says it answers a lot of questions he's been asking for a long time.

BENJAMIN SHIMBERG

*Asst. to the President for Evaluation
& Research in Educational Tv
Educational Testing Service
Princeton*

• SPONSOR's All-Media Evaluation Study book, just off the press, is available at \$4 a copy. You may order by writing to 40 East 49 St., New York 17.

SALES RECORDS

You'll be interested in knowing that two Westinghouse Broadcasting Co. sales managers were in Bermuda sunning themselves in late November as the result of outstanding sales records during June, July and August.

Robert H. Teter, of KYW, Philadelphia, and C. Herbert Masse, of WBZ-TV, Boston, won two-week vacations



Campbell (r.) gives trophy to Masse, Swartley

at the Elbow Beach Surf Club in WBC's summer sales contest, Operation 9-0.

KYW sales for the three-month period were up 79% over the previous year. WBZ-TV showed a 25% increase. Although Teter and KYW station manager Franklin A. Tooke received their "Top Dog" trophy for radio sales more than a month ago, Masse and WBZ-TV station manager William C. Swartley didn't formally get their television sales award until last week.

Eldon Campbell, national sales manager for Westinghouse Broadcasting, presented the trophy to Swartley and Masse in a ceremony at the station. Ralph Harmon, WBC vice president for engineering, and David Partridge, national advertising and sales promotion manager for WBC, also were present.

Both Masse and Teter were well equipped for the trip. Masse accepted his award wearing Bermuda shorts and a pith helmet, and the KYW staff presented Teter with a pair of black velvet Bermuda shorts made by Ellen Johansen, promotion department secretary.

WILLIAM E. McELWAIN
*Account Executive
Ketchum, MacLeod & Grove
Pittsburgh*

MOOD MAY LOWER AD VALUE

May I add a few comments to your recent forum feature about how a program mood can affect the audience's receptivity to selling (15 November, page 64).



Would you try to sell cigarettes via a show which tried to prove that lung cancer was due to smoking? Or automobiles on a show featuring a highway accident?

These illustrations, I hope, will help get across my answer.

There is always the danger that a neutral or negative mood may be developed by a program which might lower the plus-value of an advertiser's message. Moods such as despair, hopelessness, frustration, fear and anxiety predispose a person to withdraw inside himself and lead to little positive action.

Probably very few current tv shows are seriously at fault in this respect.

SPONSOR



SURE* SHOT

The Houston story you know by now: how it doubles every 10 years, how it's got a million people, how it's far and away the biggest city in the booming South.

What maybe you don't know is this:

That million has money . . . business is fine . . . the town's still reaching and stretching and sprawling out onto the prairies, buying, buying, buying.

The picture's plain; the facts are famous.

And full in the foreground of the picture is a rootin', tootin', shootin' cat, the mascot of Channel 13, KTRK-TV. He's a sure shot.

Why so sure?—obvious:

The ONLY prime time in Houston's on ABC's newest outlet, KTRK-TV, Channel 13, The Chronicle station. Availabilities are yours fast from BLAIR-TV or KTRK-TV.

KTRK-TV

* The one thing we're not sure of is how long the availabilities will last. Seems every time a KTRK-TV salesman makes a call, the prospect turns into an advertiser with the word "SURE!" We love the word, but we thought you ought to know.

THE CHRONICLE STATION, P. O. BOX 12, HOUSTON 1, TEXAS
HOUSTON CONSOLIDATED TELEVISION CO. General Mgr., Willard E. Walbridge
Commercial Mgr., Bill Bennett



CHANNEL 13, BASIC ABC
NATIONAL REPRESENTATIVES:
BLAIR-TV, 150 E. 43rd St., New York 17, N. Y.

ON THE AIR FROM 7A.M. TO 1A.M.

basic CBS shows + top ABC shows
+ ST. LOUIS' FAVORITE PERSONALITIES



ED WILSON
4:15 — 5:00 P. M.



TOM DAILEY
12:30 — 1:00 P. M.



GIL NEWSOME
5:00 — 5:30 P. M.

UNBEATABLE ENTERTAINMENT
AND
ZOOMING SALES

FOR YOU

you'll sell more...

in St. Louis on channel

1,560,000 POPULATION
100,000 WATTS — OVER 650,000 RECEIVERS
Represented Nationally by THE KATZ AGENCY, INC.

KWK-TV



However, this is not enough. The advertiser must create a positive or favorable attitude or mood—either conscious or subconscious.

Moods or attitudes provide the "climate" of behavior. They predispose people to act positively and favorably, or negatively and unfavorably. They are among the most important determiners in the complex motivation of man.

The advertiser is, of course, interested in this theoretical discussion only insofar as it points out to him the potential dangers. He is interested in the particular mood created by his tv show. Is it negative, positive, or neutral in relation to the objectives of his show? How does it "reward" its viewers?

Motivation research has recently been widely and vigorously publicized, advertised and merchandised by many researchers, some legitimate, some marginal and some eager to make a fast dollar.

Fortunately, there are many competent and legitimate social scientists who are working in this field, who are producing interesting and useful but preliminary results. They are adapting existing and developing new clinical techniques specially suited to these problems. One of the most promising is Dollard's "Reward Scale," which has been used successfully for 10 years on printed materials.

The "Reward Scale" is a means of measuring the "rewards" or satisfactions that a person gets out of a given activity or entertainment. If a person gets no reward or a negative reward, his tendency is to stay away from the object or entertainment that gave rise to such a reaction.

During the past two years, Dollard has been adapting the "Reward Scale" for use in connection with tv shows to reveal whether the mood created by a show is negative or positive. It is now being tested for use in this field commercially. Only by means of some sound measuring device such as this can we be sure whether the mood of a program is favorable or unfavorable to the selling of a product or idea.

ALBERT D. FREIBERG
V.P. Charge Market Research
Psychological Corp.
New York

NEGRO RADIO

I would like to commend you on your fine efforts in this year's Negro Radio issue [20 September 1954, page 47].

Those of us in the Negro Radio industry owe a great deal to SPONSOR for the part it has played in making our story better known among national and regional advertisers. As you know, it has taken quite a long time to get our story across. It appears now that we are approaching the time when we can say we have "arrived."

We would like to use some excerpts from the 1954 Negro Radio section in a direct mail promotion. What we have in mind is to use four or five of the success stories that were used in this year's issue. We are currently in the process of constructing an all-Negro programed station in Tampa, Fla., and the idea in using the success stories is to say: "If it can be done in Nashville. Birmingham. Atlanta. Mobile, etc., why not in Tampa too?" Of course, if you give us permission to use these excerpts, we will give you proper credit on the mailing.

Please place an order for 50 reprints of the Negro section for us. We have found they are excellent sales aids.

NORMAN STEWART
Commercial Manager
WSOK, Nashville

● Reprints of the 1954 Negro Radio section are available at 40c each; 10 or more copies, 35c each; 50 or more, 30c; 100 or more, 25c; 300 or more, 20c. Permission to reprint material from SPONSOR is granted provided a request is made in writing and credit is given.

TV DICTIONARY/HANDBOOK

Please send me the book form of SPONSOR's Tv Dictionary/Handbook as soon as published and bill me.

Enjoy reading SPONSOR and deem it an invaluable part of my work each day.

PAUL E. PERRY
Director of Radio and Tv
American Stores Co.
Philadelphia

● SPONSOR's 1954-'55 Tv Dictionary/Handbook will be available early in 1955. Single copies are \$2; quantity prices on request.

SPOT RADIO

This pertains to "Spot radio's time of decision" in your November 1 issue [page 29].

The article is generally well written.
(Please turn to page 116)

IT'S SCOTCH
CLEANERS'
BIRTHDAY!



and WREN
takes the Cake

"Four years ago," writes Scotch Cleaners president Archie Swan, "we started a dry cleaning and laundry business with one outlet. Today we have six stations and rank as Topeka's largest cash-and-carry dry cleaners. Customer turnover in this business is exceptionally fast, and advertising results are quickly traced. Station WREN deserves a big hand on our fourth birthday—because there is no doubt in our mind that our strong and consistent schedule on WREN has been our most effective advertising."

5000 WATTS
ABC • TOPEKA, KANS.

WREN

Weed & Company



THE HON. HERMAN E. TALMADGE
Governor of the State of Georgia



THE HON. WILLIAM B. HARTSFIELD
Mayor of the City of Atlanta

GEORGIANS GET FIRST-HAND FACTS ON CITY AND STATE VIA WAGA-TV

Governor Talmadge and Mayor Hartsfield are both regular guests on WAGA-TV programs, "Capitol Report" and "This is Your Town."

These are more than public service programs—they are *public information* programs which give first-hand facts on issues concerning the state and city. The response is so great, no Pulse or Hooper or ARB is needed to convince either of these public officials of the vast audiences they reach.

And none will be needed to convince you that WAGA-TV blankets the area. The steady climb of your sales curve will tell the story emphatically.

Let our reps give you the facts on WAGA-TV—the station Georgians look to for facts about city and state.

Represented Nationally by
the KATZ AGENCY, Inc.

Tam Harker, Vice President
and National Sales Director,
118 E. 57th Street, New York 22

Bob Wood, Midwest National Sales Manager,
230 N. Michigan Avenue, Chicago



100,000 WATTS



waga-tv

CHANNEL

5

CBS-TV, ATLANTA, GA.

1. New on Television Networks

SPONSOR	AGENCY	STATIONS	PROGRAM, time, start, duration
Allis-Chalmers Mfg, Milw Chrysler Corp, Detr	Bert Gittins, Milw McCann-Erickson, Detr	NBC TV ABC TV 50	Livestock Exposition; T 3-4 pm; 30 Nov only Thanksgiving Day Parade; Th 10:15-11 am; 25 Nov only
Eastman Kodak Co, Rochester, NY Gillette Safety Razor, Boston	JWT, NY Maxon, Detr	NBC TV CBS TV 111	Norby; W 7-7:30 pm; 5 Jan; 52 wks Orange Bowl Game; Sat 1:45 pm to concl; 1 Jan only
Johns-Mansville Corp, NY Longines-Wittnauer Watch Co, NY	JWT, NY Victor A. Bennett, NY	NBC TV 22 CBS TV 146	Meet the Press; alt Sun 6-6:30 pm; 9 Jan; 52 wks Thanksgiving Day Festival of Music, Song & Dance; Th 5-6 pm; 25 Nov only
Pharmaceuticals, Inc (Geritol, RDX), NY Simoniz Co, Chi Swift & Co, Chi Telechron Dept, Gen Elec, Ashland, Mass Tootsie Rolls, Hoboken, NJ	Harry B. Cohen, NY SSCB, NY JWT, Chi N. W. Ayer, NY Moselle & Eisen, NY	CBS TV 111 CBS TV 77 NBC TV NBC TV NBC TV 60	Meet Millie; alt T 9-9:30 pm; 7 Dec; 7 alt wks Bob Crosby Show; W 3:30-45 pm; 1 Dec; 52 wks Horace Heidt Show; Sat 7:30-9 pm; 8 Jan; 52 wks Times Square Celebration; F 11:55-12:10 am; 31 Dec only
Zenith Radio Corp, Chi	Y&R, Chi	CBS TV 71	Paul Winchell-Jerry Mahoney Show; Sat 10:30-11 am; 20 Nov; 52 wks Omnibus; Sun 5-6:30 pm; 24 Oct; 52 wks



Alfred Seaman (3)



Frank Orth (3)

2. Renewed on Television Networks

SPONSOR	AGENCY	STATIONS	PROGRAM, time, start, duration
Aluminum Co of Amer, Pitt Amer Oil Co, Balt	FGSGR, Cleve Joseph Katz, NY	CBS TV 65 CBS TV 54	See It Now; T 10:30-11 pm; 30 Nov; 52 wks Person to Person; alt F 10:30-11 pm; eastern stns; 3 Dec; 52 wks
Amer Safety Razor, NY Borden Co, NY Hamm Brewing Co, St Paul	D-F-S, NY Y&R, NY Campbell-Mithun, Mpls	ABC TV 36 NBC TV 59 CBS TV 38	Walter Winchell; Sun 9-9:15 pm; 2 Jan; 52 wks Justice; Th 8:30-9 pm; 6 Jan; 52 wks Person to Person; alt F 10:30-11 pm; midwest stns; 3 Dec; 52 wks
R. J. Reynolds (Camels), Winston-Salem, NC Pan Amer World Airways, NY	W. Esty, NY JWT, NY	NBC TV 81 NBC TV 22	Camel News Caravan; M-F 7:45-8 pm; 3 Jan; 52 wks Meet the Press; alt Sun 6-6:30 pm; 2 Jan; 52 wks



H. Jeff Forbes (3)



Keith Mathers (3)



Russ Raycroft (3)



Harlow Harris (4)

3. Advertising Agency Personnel Changes

NAME	FORMER AFFILIATION	NEW AFFILIATION
Ruth L. Ackerman Robert E. Allen Sam Ballard John P. Beresford Charles Bigelow Stephen Birmingham Allen Brinker Everett Castle, Jr Roxane Cotsakis Vic Decker	Eleanor Lambert, NY, fash bur stf FGSGR, NY, office mgr Geyer Adv, NY, vp & chmn of acct policy comm CGP, NY, vp Facts Consolidated, LA, res assoc Gimbel Bros, NY, adv mgr Nathan Fein Adv, NY BBDO, Cleve, creat dept Compton Adv, NY Decker Adv, Canton, Ohio, o & dir	R. S. Taplinger & Assoc, NY, exec Same, Cleve, pres Same, exec vp & gen mgr McCann-Erickson, NY, acct exec McCann-Erickson, LA, dir of res DCSS, NY, copy dept Wexton Co, NY, acct exec & asst mdsg dir McCann-Erickson, Cleve, creat dept DCSS, NY, copy dept Norman Malone Assoc, Akron, Ohio, acct exec & r-tv dir Erwin, Wasey, NY, sen copywriter R&R, NY, creat stf Grant Adv, NY, vp & dir of mdsg Cabell Eanes, Richmond, exec dir of tv & movie McCann-Erickson, NY, bus mgr of r-tv dept E. Kletter, NY, bus mgr of r-tv dept Gray & Rogers, Phila, pub rel stf
Maizie V. Elenz Robert Elliot James L. Flood H. Jeff Forbes J. Frank Gilday Herbert Gruber C. Robert Gruver	Benton & Bowles, NY CBS TV, NY, prom copy chf CGP, NY vp & dir of mdsg Free lance tv & movie prodr, Cleve CGP, NY, vp & dir of r-tv CGP, NY, chf timebuyer Adam Scheidt Brewing Co, Norristown, Pa, chg of mdsg, sls prom	Calkins & Holden, NY, r-tv prodr dir Miller, Mackay, Hoeck & Hartung, Seattle, asst media dir G. Wade, LA, copywriter Adrian Bauer Adv, Phila, r-tv dir Allan Assoc, NY, acct exec Same, exec vp
John David Held Irving Hill	Ketchum, MacLeod & Grove, NY, r-tv prodr Foster & Kleiser, Seattle	
Jane Hite Elmer Iaspan Terence Kennedy William Knudsen	Calkins & Holden, LA Al Paul Lefton, Phila ECOS de Nueva York, NY, adv dir Smith, Hagel & Snyder, NY, vp	

In next issue: New and Renewed on Radio Networks, National Broadcast Sales Executives, New Agency Appointments, New Firms, New Offices, Changes of Address

New and renew

3. Advertising Agency Personnel Changes (cont'd)

NAME	FORMER AFFILIATION	NEW AFFILIATION
James M. Loughran	Tasti-Dict Fds, Stockton, Cal, nat'l adv & mdsg dir	Erwin, Wasey, LA, sls prom stf
Frank McCord	C&P, NY, vp & dir of res	Grant Adv, NY, vp & dir of res
Thomas Maloney	C&P, NY, p	Grant Adv, NY, exec vp
William Mann	BBDO, NY	Doremus & Co, NY, r-tv dir
Keith Mathers	WKY-TV, Oklahoma City, asst prog mgr	Lowe Runkle Co, Oklahoma City, r-tv dir
Theodore Morris	Meldrum & Fewsmith, Cleve, exec vp	Same, p
Edward B. Noakes	C&P, NY, sen vp & chm of exec comm	McCann-Erickson, NY, vp & group hd
Robert W. O'Brian	United Artists Tv, Chi, midwest sls mgr	Harrington, Righter & Parsons, Chi, acct exec
Frank Orth	CBS Radio Spot Sales, NY	Campbell-Ewald, Dctr, asst dir of r-tv dept
Addie Petrovich	Family Life, NY, prom dir	Calkins & Holden, LA, copy dept
Charles Powers	D-F-S, NY, exec prodr	McCann-Erickson, NY, r-tv dept
Russ Raycroft	D-F-S, NY, r-tv supvr of Falstaff Brewing acct	Robert W. Orr, NY, vp in chg of r-tv
Alfred Seaman	Compton Adv, NY, vp & creative dir	Same, bd of dir
Laurie Schutt	KTHI, Houston, prom & copy dir	Lauri of Houston, owner, adv & prom dir
Tom Scott	Grant Adv, Chi	H. W. Kastor, Chi, dir of media
Susan A. Simone	Caloric Stove Corp, Phila, adv mgr	Lee Ramsdell & Co, Phila, excc asst to pres
Donald Tomkins	Grant Adv, Chi, r-tv dir	Same, NY, dir of r-tv
Robert Wechsler	Nat'l Assoc for Mental Health, NY, pub info dir	Benton & Bowles, NY, publicity prom stf
R. S. Williamson	B. C. Moore, N & S C, dir of adv & pub rel	Cabell Eanes, Richmond, asst to pres
Frank Yahner	Y&R, NY, sen acct exec	N L & B, NY, vp & acct supvr

4. Sponsor Personnel Changes

NAME	FORMER AFFILIATION	NEW AFFILIATION
Victor Alin	Philco, Phila, sls prom mgr of Internat'l Corp	Same, chg spec sls of Internat'l Corp
Harold Anderson	Pabst Brewing Co, Chi, asst sls mgr of north central	Same, north central div sls mgr
Martin Bennett	RCA, LA, mgr of western reg	Same, NY, dir of regl opers
George Caddoo	Philco, Phila, appliance sls dept	Same, sls prom mgr of Internat'l Corp
John W. Craig	Aluminum Ind, Cinci, pres, chf exec officer, dir	RCA Victor Home Appl div, NY vp & gen mgr
Dr. Elmer Engstrom	RCA, NY, exec vp in res & eng	Same, mem bd dir
Ralph Gaylord	General Mills, Mpls, dir of prod control	Same, gen mgr of instit prod div
George Hakim	DuMont TV, Clifton, NJ, adv mgr	Hoffman Radio Corp, LA, dir of adv
Alex Harris	Schick Inc, LA, dist serv mgr	Same, Stamford, Conn, gen mgr of serv div
Harlow Harris	Pabst Brewing Co, Chi, north central div sls mgr	Same, western gen sls mgr
Will James	CBS-Columbia, NY, dir of plant opers	Same, dir of opers
William Jordan	Univis Lens Co, Dayton, sls prom & adv dir	Amer Safety Razor Corp, NY, sls prom mgr
James Kerr	Former U S Air Force colonel	Avco Mfg, LA, dir of west coast div
Robert Kessler	Allen B. DuMont Labs, Clifton, NJ, asst mgr of commu- nication prod div	Same, mgr of communications prod div
Irving Lane	Legum Dist Co (Crosley-Bendix distrib), Balt, gen sls mgr	Crosley R-Tv, Fla, Ga, Ala, zone sls mgr
David Monoson	Monoson Electronics, New Orleans, owner	CBS-Columbia, NY, regl sls mgr of southeast
Conrad Odden	RCA Service Co, Camden, NJ, NY dist mgr	Same, mgr of comml serv
Fred Okon	CBS-Columbia Distributors, Inc, NY, adv & sls prom mgr	CBS-Columbia, NY, adv mgr
O. O. Schreiber	Philco Corp, Phila, asst to pres	Same, vp
William Rambo	Ward Wheelock Adv, Phila, copy supvr & sls prom	Proctor Electric Co, Phila, sls prom mgr
Clifford Rigsbee	RCA Service Co, Camden, NJ, mgr of comml serv	Same, admin, consumer prod analysis
George Simons	Crosley & Bendix Home Appl, Cinci, adv mgr	Same, dir of appliance adv & sls prom
William Skinner	Zenith, NY, spec co survey dept	Same, Newark, NJ, mgr
John D. Small	Quiet Heet Mfg, Corp, Newark, NJ, excc vp & dir	Same, pres
Sam Zaiss	Rexall Drug Co, LA, mgr of pub rel dept & mag edit	Tidy House Prod, Shenandoah, Iowa, asst adv mgr

5. Station Changes (reps, network affiliation, power increases)

KCKT-TV, Great Bend, Kan, becomes NBC affil	WAIR, Winston-Salem, N. C., new nat'l rep Robert Mecker Assoc
KCMO, Kansas City, goes on 24 hr cper cff 8 Nov	WCCO, WCCO-TV, Mpls, CBS owned share purch by Mpls Star & Tribune Co
KELO-TV, Sioux Falls, S. D., incr power from 57,500 watts to 200,000 watts	WDRC, WDRC-FM, Hartford, Conn, consolidate bdest operations, new address 869 Blue Hills Ave
KHQ & KHQ-TV, Portland, Ore, new regional rep H. Quenton Cox & Assoc, 423-425 Terminal Sales Bldg	WRFD, Worthington, Columbus, Ohio, new nat'l rep Robert Mecker Assoc
KPTV, Portland, Ore, purch by Storer Bdest Co	WVEC, WVEC-TV, Norfolk-Hamoton, VA, new nat'l rep Avery-Knodel
KQV, Pitt, purch by Tele Trip Policy Co, NY	
KTVA, Anchorage, Alaska, regl reps Alaska Radio Sales	
KXYZ, Houston, new nat'l rep Avery-Knodel	

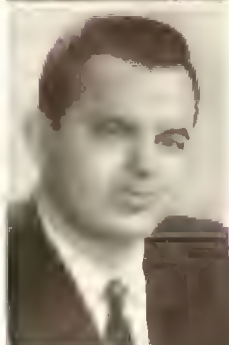
George
Simons (4)



William
Jordan (4)



Fred
Okon (4)



Herbert
Gruber (3)



Irving
Hill (3)



Robert
Kessler (4)



You just want the FACTS!

IN case you think of Iowa as a farm state exclusively, and that Iowans are less interested in TV than big-city folks, study these figures from 1954 Iowa Radio and Television Audience Survey! (And remember that as of March, 1954, 59.6% of all homes in Iowa *had* television sets — one-fourth of which had been purchased less than six months previously!)

NUMBER OF HOURS AVERAGE TV SET OWNER SPENDS USING TV, WEEK DAYS

Weekdays, Averages:	TOTAL (Average Home)	AVERAGE Woman Over 18	AVERAGE Man Over 18
Urban	11.25 hrs.	4.41 hrs.	2.96 hrs.
Village	11.70 hrs.	5.03 hrs.	3.00 hrs.
Farm	13.20 hrs.	5.13 hrs.	3.64 hrs.

WHO-TV reaches 280,250 television sets in Central Iowa — owned by 566,300 city people, 545,100 rural people.
Get all the facts from Free & Peters!



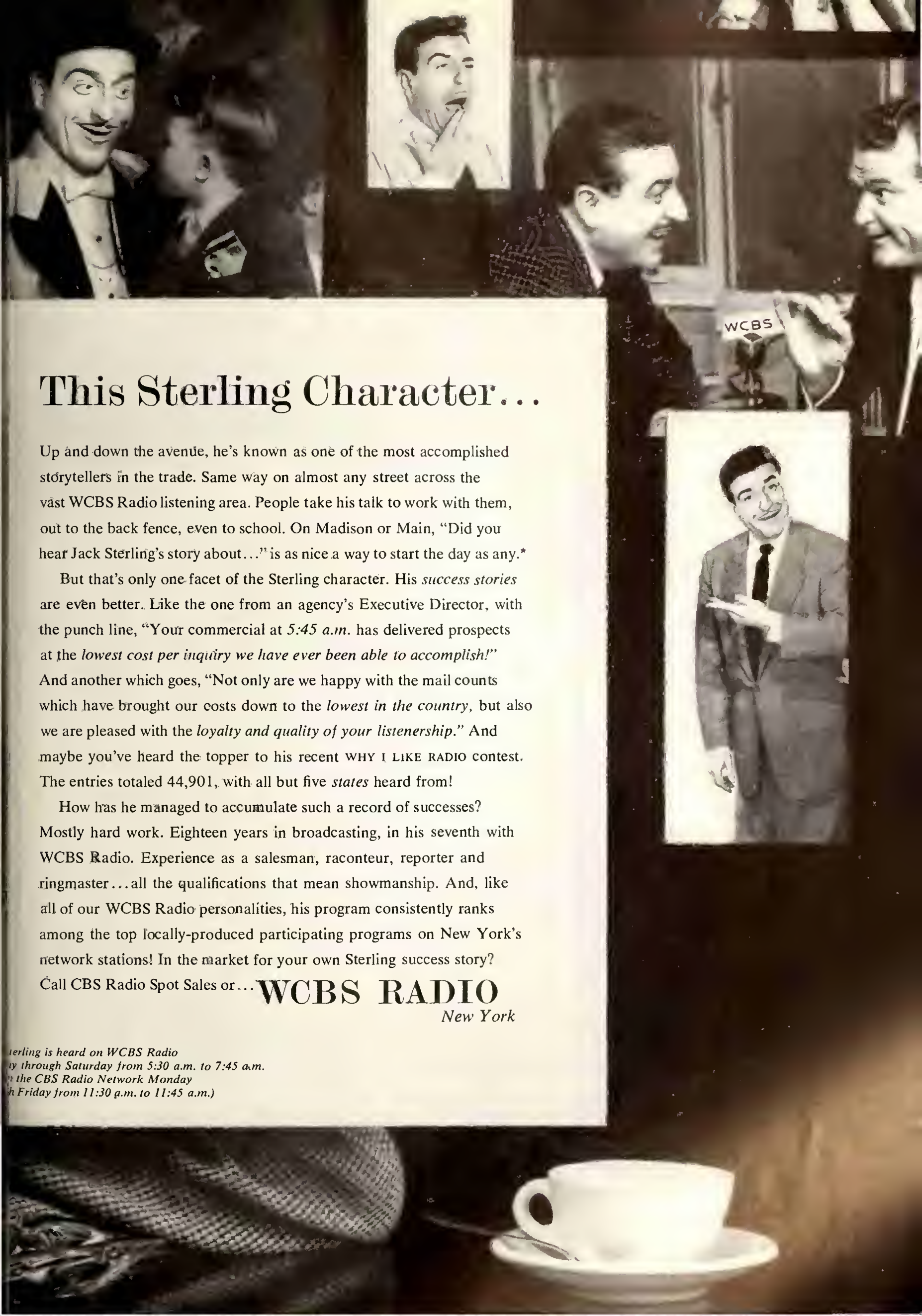
WHO-TV

Channel 13 • Des Moines • NBC



Col. B. J. Palmer, President
P. A. Loyet, Resident Manager
Free & Peters, Inc.
National Representatives





This Sterling Character...

Up and down the avenue, he's known as one of the most accomplished storytellers in the trade. Same way on almost any street across the vast WCBS Radio listening area. People take his talk to work with them, out to the back fence, even to school. On Madison or Main, "Did you hear Jack Sterling's story about..." is as nice a way to start the day as any.*

But that's only one facet of the Sterling character. His *success stories* are even better. Like the one from an agency's Executive Director, with the punch line, "Your commercial at 5:45 a.m. has delivered prospects at the *lowest cost per inquiry we have ever been able to accomplish!*" And another which goes, "Not only are we happy with the mail counts which have brought our costs down to the *lowest in the country*, but also we are pleased with the *loyalty and quality of your listenership.*" And maybe you've heard the topper to his recent WHY I LIKE RADIO contest. The entries totaled 44,901, with all but five *states* heard from!

How has he managed to accumulate such a record of successes? Mostly hard work. Eighteen years in broadcasting, in his seventh with WCBS Radio. Experience as a salesman, raconteur, reporter and ringmaster...all the qualifications that mean showmanship. And, like all of our WCBS Radio personalities, his program consistently ranks among the top locally-produced participating programs on New York's network stations! In the market for your own Sterling success story?

Call CBS Radio Spot Sales or... **WCBS RADIO**
New York

Sterling is heard on WCBS Radio
Monday through Saturday from 5:30 a.m. to 7:45 a.m.
on the CBS Radio Network Monday
(on Friday from 11:30 p.m. to 11:45 a.m.)



If you have something to sell in Montreal

Remember this:

This year more advertisers are using Canada's First Station.

CFCF

MONTREAL

IN U.S.—WEED
IN CANADA—ALL CANADA



Mr. Sponsor

Donald Cady

V.p. in charge of advertising and merchandising
The Nestlé Co., White Plains, New York

"Nestlé Co. uses product not company identification advertising." Don Cady, Nestlé's v.p. in charge of advertising and merchandising, told SPONSOR.

He referred to the fact that Nestlé products are advertised individually, often through different agencies, and sometimes in competition with each other. No advertising money is put into promotion of the company name. Cady uses its entire SPONSOR-estimated \$10 million budget to sell three instant coffees, its instant tea, chocolate bars, package gravies and sauces, chocolate drinks and other package products making up the Nestlé line.

Coordinating Nestlé strategy with six a e's at four Nestlé agencies is only part of Cady's job. A big, burly man, he also travels around the country, explaining advertising strategy to Nestlé's sales force, integrating his advertising selling effort with their sales approach.

"After all, the 'family's' got to be informed about the things we're doing for it," he explained. "It's all too easy to lose touch with your sales force. It's part of the ad manager's job to explain the purpose of the advertising to the salesmen. Advertising loses some of its value unless they know how to use it."

This job, however, is complicated by the fact that various Nestlé products compete with the lines of different package food manufacturers: e.g. Nescafe fights with General Foods' Maxwell House Instant Coffee. Nestlé's chocolate bars rank second behind Hershey's.

"We advertise each product individually, just like parents educate kids individually. Each has his own problem. The only overall philosophy we have is hard product-selling, and on tv, that means a merchandisable personality to us."

In line with this reasoning, Nestlé provides point-of-sale cut-outs of Gleason to tie in with Nescafe's co-sponsorship of *The Jackie Gleason Show*, CBS TV, Saturdays 8:00-9:00 p.m. (through Bryan Houston). Buzz Cory, star of *Space Patrol*, ABC TV, alternate Saturdays 11:00-11:30 a.m. (through McCann-Erickson), delivers the commercials for Nestlé's chocolate drinks and bars himself.

An amateur photographer, Cady takes his camera along on most business trips. In his Westchester home, he has albums full of pictures of his wife and his boy and girl.

★ ★ ★

big switch!

WHB switches to independent operation and Kansas City listeners are switching to WHB

Unburdened by a lot of programs only *some* people want to hear, WHB now fills 24 hours a day, 7 days a week with what *most* people want to hear. The result: A steady switching of Kansas City dials to 710 kcs., where new studios, programming, personalities and ideas are making K.C.'s oldest (1922) call letters—K.C.'s most talked about call letters.

In audience and in rates, WHB under new management* is an extraordinary buy—right now. Talk to John Blair, or WHB General Manager George W. Armstrong.

** Operating two other famous, much-listened-to independents: KOWH, Omaha; WTIx, New Orleans.*

10,000 watts on 710 kc.

Kansas City, Missouri

WHB



MID-CONTINENT BROADCASTING COMPANY

President: Todd Storz

**KOWH, Omaha
Represented by
H-R, Reps, Inc.**

**WHB, Kansas City
Represented by
John Blair & Co.**

**WTIX, New Orleans
Represented by
Adam J. Young, Jr.**

NOW...all the loose ends tied-up in a single

TIME AND PROGRAM PACKAGE

NATIONAL SPOT
TV COVERAGE...

TOP PROGRAMS

TEN HOURS PER WEEK OF FILM PROGRAMMING
PRODUCED EXPRESSLY FOR NATIONAL SPOT SPONSORSHIP:



Liberace



Betty White



Florian Zebach



Connie Haines



Dr. Peale



Margaret Firth



Paul Coates

GUILD's 1955 schedule provides five hours of prime night-time programming, made up of ten all-star half hour shows...and five hours of lively day-time programming, made up of twenty quarter-hour segments, designed for across-the-board showing. Here are some of the program titles...*Many available immediately*...and others to be announced soon.

- Paul Coates' CONFIDENTIAL FILE
- THE GOLDBERGS, starring Gertrude Berg
- THE NEW LIBERACE SHOW
- THE FRANKIE LAINE REVUE
- A DATE WITH FLORIAN ZABACH
- LIFE WITH ELIZABETH, starring Betty White
- BRIDE AND GROOM
- IT'S FUN TO REDUCE
- DR. NORMAN VINCENT PEALE
- CONNIE HAINES SINGS



Gertrude Berg

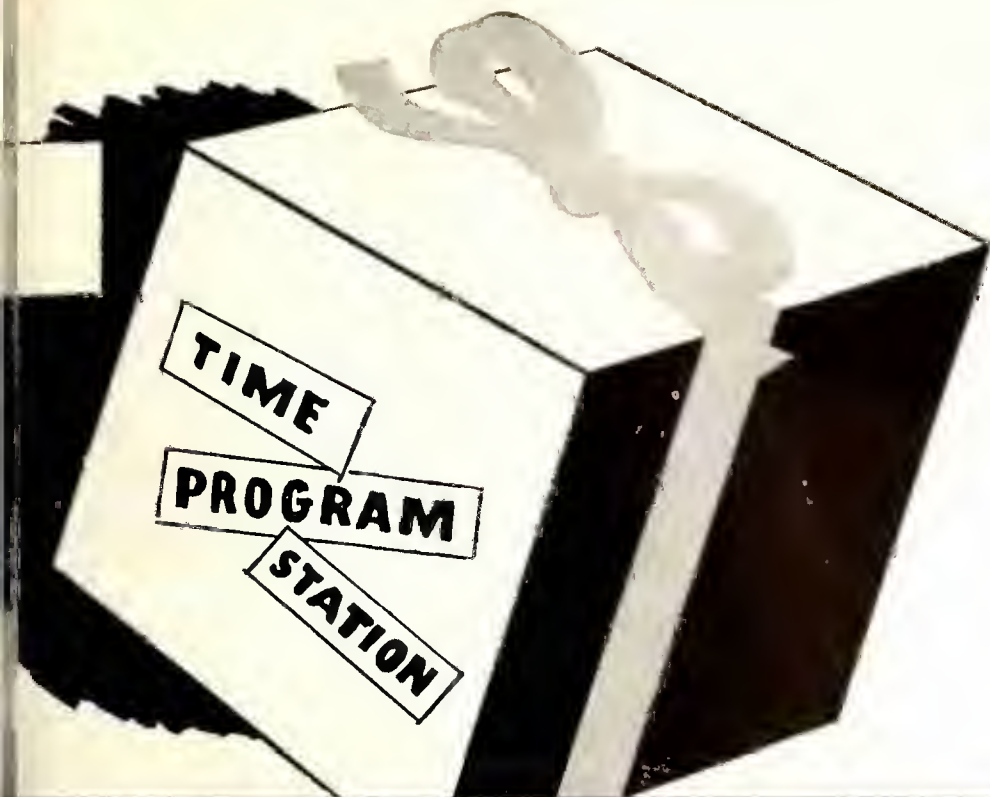


Frankie Laine

To see how this combination of VITAPIX and GUILD coordinated services can serve you...contact GUILD FILMS today.

GUILD FILMS

NEW YORK • CHICAGO • CLEVELAND • DETROIT • KANSAS CITY



OP STATIONS

what you get:

1. Desirable time periods in all markets selected.
2. Programs of proved viewer impact.
3. Stations with proved audience leadership.
4. Single billing...single proof of performance.
5. Complete program and time research facilities.
6. Program promotion and publicity services on both national and local level.
7. Integrated commercials by Guild stars, specially keyed to best suit the advertiser's needs.

what it means:

This new coordinated plan saves you time, saves your client money...and provides greater flexibility than ever before offered. You save time because GUILD and VITAPIX handle station clearance for you, providing single billing and single liaison. Your client saves money because there are no hidden "extras"...you select only the markets you require.

America's
leading stations
are **VITAPIX** stations

KGNC	Amarillo
WSB	Atlanta
WMAR	Baltimore
WABT	Birmingham
WBZ	Boston
WGR	Buffalo
WBTV	Charlotte
WBNS	Columbus
WHIO	Dayton
KLZ	Denver
WWJ	Detroit
WFBC	Greenville
KPRC	Houston
WKZO	Kalamazoo
KCMO	Kansas City
KTLA	Los Angeles
KSTP	Minneapolis
WDSU	New Orleans
WKY	Oklahoma City
WOW	Omaha
KPHO	Phoenix
WPTZ	Philadelphia
WGAN	Portland, Me.
KOIN	Portland, Ore.
WJAR	Providence
WHAM	Rochester
WHBF	Rock Island
KSL	Salt Lake City
WOAI	San Antonio
KRON	San Francisco
KING	Seattle
WHEN	Syracuse
KWFT	Wichita Falls

... plus other coverage
throughout the country

the **VITAPIX** stations

20 MADISON AVENUE
NEW YORK 19, N. Y.
MURRAY HILL 8-5365

DALLAS • HOLLYWOOD • PORTLAND, ORE.

IN
HOUSTON...
KNUZ

LEADS IN COST PER 1000*
SETS EVERY MINUTE IN
EVERY DAY!

Here's the
COMPANY
You'll Keep

DRANO
DOLCIN
CARDUI
EX LAX
WINDEX
SOFSKIN
GULFOIL
BIONETIC
SKINTONE
STANBACK
SSS TONIC
CANADA DRY
TURTLE WAX
SINCLAIR OIL
DIP 'N RINSE
SCHLITZ BEER
GEORGE'S OIL
HOLSUM BREAD
HALO SHAMPOO
LIFE MAGAZINE
BAYER ASPIRIN
APEX PRODUCTS
M-G-M PICTURES
CIRCUS PEANUTS
IDEAL DOG FOOD
TENDERLEAF TEA
LINCOLN-MERCURY
FAIR MAID BREAD
BRANIFF AIRWAYS
UNITED GAS CORP.
BLACKBURN SYRUP
BULL-OF-THE-WOODS
VIVIANO SPAGHETTI
PARSON'S AMMONIA
POWERHOUSE CANDY
RAYCO SEAT COVERS
SHULTON 'OLE SPICE
MANISCHEWITZ WINE
VIRGINIA DARE WINE
WILDROOT CREAM OIL
ROBERT HALL CLOTHES
CRUSTENE SHORTENING
LADIES' HOME JOURNAL
B.C. HEADACHE POWDER
GREEN SPOT ORANGEADE
BONNIE BELL COSMETICS
ROYAL CROWN PRODUCTS
SATURDAY EVENING POST
WAGNER'S ORANGE JULIP
RADIO TELEVISION SCHOOL
WISHBONE SALAD DRESSING
RESERVE LIFE INSURANCE
ITALIAN SWISS COLONY WINE
UNCLE BEN'S CONVERTED RICE
HERBERT TAREYTON CIGARETTES

Write - Phone - or Wire

For Joe & Co. - Nat'l Rep.

or

DAVE MORRIS at KE-2581

KNUZ Radio
Ranch

SPONSOR
BACKSTAGE



By Joe Csida

By the time the coffee was served that noontime at the M & M Club in Chicago's Merchandise Mart, the producer, the distributor and I had gotten ourselves rather worked up over the importance of merchandising and promotion in connection with tv programs, and specifically tv film programs. None of us were disputing the simple, basic fact that merchandising and promotion were important. The big difference was in the question of whether or not it was possible to promote a poor or a mediocre show to the point where it would not only get but hold audiences.

"Sure it can be done," said the distributor. "It's being done all the time. Look at the movies. They take a real dog and exploit it right into the top ten grossers, time and time again."

"Maybe so," said the producer, "but there's one big difference between theatrical films and television. Each film released is a brand new one, and the customer forgets how bad the last one was, and is always hoping the next one will be better. With tv, in any series, there's a production standard that's reached. If a viewer tunes in Studio One, week after week, he knows just about how good a dramatic show he'll see. If he tunes in Berle, or Benny or Lucy he knows by and large what to expect. If he tunes in a new series two or three times because he was promoted into it, and he doesn't like it, no economically feasible promotion can bring him back consistently."

I stroked my figurative long, white beard and reminded the boys of the days of the depression, when the movies, for example, were running bingo games and giving away sets of dishes. The producers, in those days, came about as close as they've ever come to losing sight of one of the few great truisms about showbusiness: The play's the thing. Make a "Rear Window" and you'll pack the theaters, without bingo or dishes, in spite of tv competition or recession.

Station managers, advertisers and agencies, we all agreed finally, might ponder that Bingo Night, Free Dishes era of our times. There seems a strong tendency in some quarters these days to perpetrate the tv equivalent of that "schlag" period. A fellow has a product line-up which cannot compete entertainment-wise with those programs around, so he decides to give away dishes. It matters little, of course, what he calls his dish device. In the final analysis it amounts to the same thing: Maybe you'll lure 'em to your channel, once

(Please turn to page 113)



Is This "COVERAGE"?

THIS HALF
OF NEBRASKA
IS COVERED BY
KOLN-TV ONLY!

YOU'RE HALF NAKED IN NEBRASKA COVERAGE IF YOU DON'T REACH LINCOLN-LAND—42 counties with 202,200 families—100,000 unduplicated by any other station! Lincoln's population is 110,000—in the same bracket with Lancaster, Pa., Schenectady or South Bend, Ind.

The KOLN-TV tower is 75 miles from Omaha! This LINCOLN-LAND location is farther removed from the Omaha market than is Cincinnati from Dayton, Buffalo from Rochester or Toledo from Detroit.



The Feltzer Stations

WKZO — KALAMAZOO
WKZO-TV — GRAND RAPIDS-KALAMAZOO
WJEF — GRAND RAPIDS
WJEF-FM — GRAND RAPIDS-KALAMAZOO
KOLN — LINCOLN, NEBRASKA
KOLN-TV — LINCOLN, NEBRASKA
Associated with
WMBD — PEORIA, ILLINOIS

KOLN-TV

COVERS LINCOLN-LAND—NEBRASKA'S OTHER BIG MARKET

CHANNEL 10 • 316,000 WATTS • LINCOLN, NEBRASKA



Avery-Knodel, Inc., Exclusive National Representatives



YOU PUT THEM TOGETHER

... T-H-T makes the sales!

TODAY, HOME and TONIGHT have long since made their mark — each is a great NBC-TV network program in its own right. Now they have been combined into T-H-T, the flexible participation plan in network television, offering three star salesmen and reaching three separate markets.

Whether you figure it by electronic calculator or on the back of an envelope, T-H-T offers an enormous number of participations weekly. (The calculator said 32,767, but who needs calculators any more?) And *you* select the right participation for *your* product . . . *your* customers . . . *your* competitive picture . . . *your* seasonal promotions.

With T-H-T you can buy as many participations as you want distributed as you choose among these three programs:

TODAY The selling techniques of DAVE GARROWAY have made this pioneer early-morning news and special features program an outstanding success. Reaches the whole family — wives, children, working men and women.

HOME Charming ARLENE FRANCIS in less than a year has become HOME TV's major source of homemaking advice and information. HOME is watched by a predominantly feminine audience — women who take time out of their busy days because they are vitally interested in improving their own lives.

TONIGHT Easy, breezy STEVE ALLEN and his guests bring comedy, music and surprises to a new live, lively late-evening

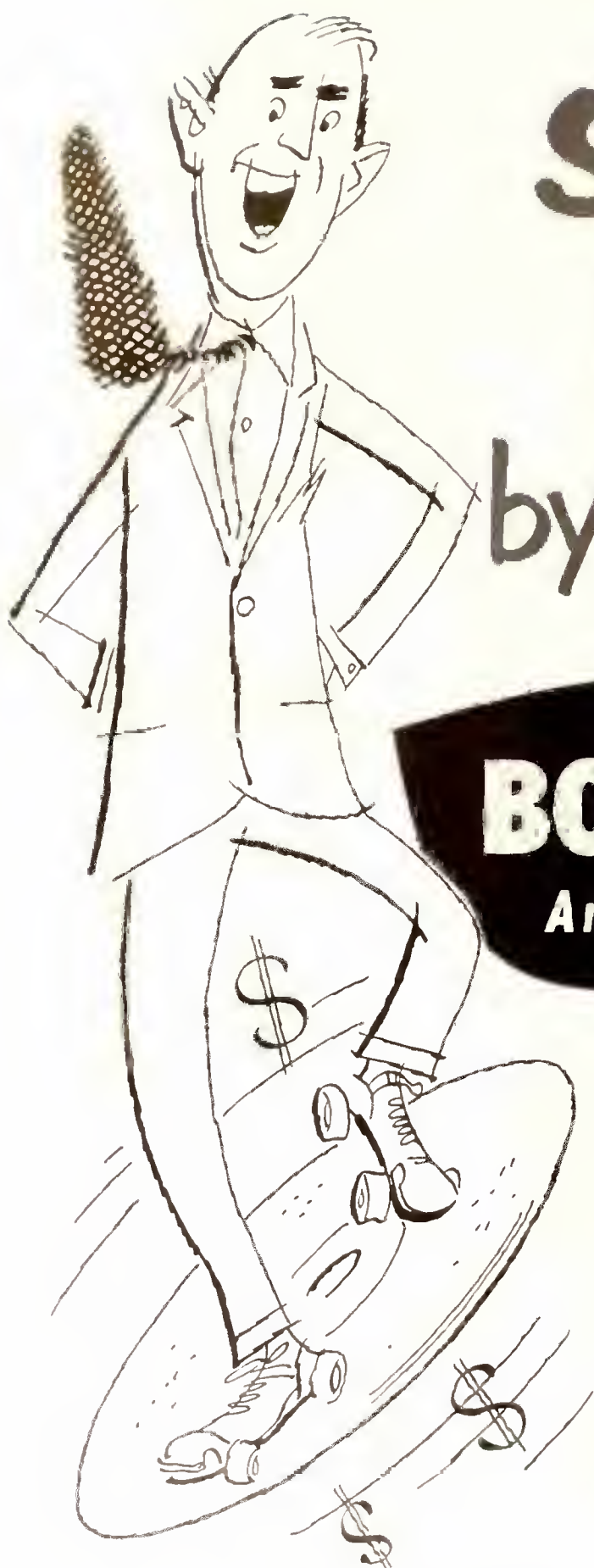
show. On TONIGHT you reach the biggest adult male audience available at Class "C" rates . . . and you make the last impression that *lasts*.

TV competition is tough. The big rewards go to the advertisers who buy television that most closely fits their advertising needs. T-H-T is designed to do exactly that with Dave Garroway, Arlene Francis and Steve Allen working for you on the air and at point-of-sale. And dealer acceptance is amazing!

Holiday note. T-H-T can put your products on display for the gift season with as little as 72 hours notice!

You will be glad to learn that combination buys of TODAY, HOME and TONIGHT entitle you to discounts up to 20%. Smart sponsors such as Dow Chemical, Northam Warren, Bissell Carpet Sweeper Co., United States Tobacco Co., and Broil-Quik, Inc. are already taking advantage of T-H-T's flexibility. Ask your NBC-TV representative about the profitable arrangements *you* can make.





SALES Get FATTER by the PLATTER

WHEN YOU'RE
BOBBIN' with ROBIN
America's No. 3 Disc Jock Show!

You don't have to tell the Detroit-Wayne County billion dollar market who is America's No. 3 disc jockey and who rates No. 1 in this area. They know it's Bobbin' with Robin! They give him the biggest tune-in! And, the more platters he plays the more the advertising pays! The man sells like mad!

WKMH gives this market the best and the most . . . in News, Music and Sports. That policy is paying-off for WKMH Advertisers!

WKMH, Dearborn-Detroit
... WKMF, Flint... WKHM,
Jackson is the package buy
that covers 77% of Mich-
igan's entire buying power.
Yet you save 10% when you
buy all 3. Highest ratings...
because everybody likes
News, Music and Sports!



WKMH

Frederick A. Knorr, Pres.
George Millar, Mg. Director

Represented by
HEADLEY - REED

THE RATINGS MUDDLE: what it is and what to do about it

On eve of ARF ratings report industry interest is focussed on solving problem, with rise in research sophistication considered crucial

In the over five years since SPONSOR began calling attention to shortcomings of the rating services—improper ways in which they are used—there has never been a better opportunity than exists now to do something about the problem. The Advertising Research Foundation is about to issue its report on audience research measurement standards—a report which was two years in the making. While by no means a panacea, the ARF's detailed study may be a starting point toward correction of the "rating muddle." And throughout the industry there are signs determination is growing to stop talking about the muddle and produce constructive improvements. To help put the problem in perspective, SPONSOR went to dozens of research specialists and other advertising executives. The resulting article starting below sums up what the research muddle is—in itself not an easy situation to understand, since it has so many facets. Further, it points out that many believe the real key to solution of the problem lies in aggressive programs of education within the industry. Education can end many misuses of ratings. And with sharper knowledge of ratings the pressure will be on for each rating service to improve.



E. L. Deckinger (top) of Biow is chairman of ARF radio-tv ratings review committee which is about to issue report. G. Maxwell Ule of KGE chaired working committee on report.

by Charles Sinclair

Within a few weeks the Advertising Research Foundation's radio-tv ratings review committee will present an 88-page report which has been two years in the making. Will this mean the end of the radio-tv "ratings muddle"?

After conversations with research firms who have seen the report in draft form; with some of the people responsible for the report; with other top-ranking research specialists and users of research the indications are the ARF report will only be a jumping-off point.

The report suggests standards, as agreed to by the committee, for audience measurement methods. It covers

these methods in general terms without a description of the way each service puts the method it uses into operation. At this time it's left up to those who read the report to conclude how nearly each research firm fulfills the standards as postulated by the ARF committee. (There are plans on the docket, however, to review research practices of individual firms in future ARF reports.)

On the eve of the industry's consideration of the report, here summed

research

up is the status of the "research muddle." To help keep the often complex picture in focus, this report is divided into separate questions and answers.

Q. What do the research specialists say will solve the "research muddle"?

A. They hope the ARF report will start the industry demanding higher research standards. Yet standards alone are not the end of the troubles. There's need for further experimental research to answer the question of how well each research method does its measurement job. And no matter how fully standards are set forth (even as-

suming 100% agreement by researchers on validity of the standards) your problem doesn't stop there. What about those who don't understand the standards?

Opinion seems to sum up to the conclusion that the big need is a higher level of industry knowledge. Said one agency research head: "In no other business, unless it's the stock market, are there so many non-technicians using technical terms and information they do not understand."

Said a veteran who has been through the mill in many industry research projects: "If the level of sophistication about ratings is raised, almost inevitably the problem of low-standard ratings will take care of itself. The buyer of audience research will demand higher quality."

Q. Who's going to do the educating?

A. Already there have been movements to start the process. Last week, for example, NBC's Hugh M. Beville Jr., director of research and planning, gave a "chalk talk" on the subject of ratings to the radio-tv press. This followed a memo to radio-tv editors from

Sydney Eiges, NBC v.p. in charge of press and publicity, in which a simple explanation was given of the difference between some of the rating services. (NBC has been particularly concerned over misunderstanding of

what each rating service represents in part because of the wide differences in ratings of its spectaculars as shown by Trendex and the national Nielsen. The differences, researchers agree, arise because the two services measure different things, not because one is right and the other wrong.)

The Radio and Television Executives Society in New York has been holding a series of luncheon seminars on buying and selling time, including the fundamentals of ratings. Said station representative Lloyd G. Venard, in the effort to encourage further study by the group: "Timebuyers will be doing themselves, their agencies and the broadcast media a service if they get all the facts about each rating service and familiarize themselves with all the different rating services."

Many of the researchers interviewed by SPONSOR urged that within agencies, within advertising departments and within broadcast entities clinics should be organized to make it easier for non-researchers to learn more about audience research.

Said a widely known research head at a Madison Avenue agency: "Maybe we ought to set up a system where anybody caught talking about ratings without attending the clinic has to pay a fine to some charity."

The opinion was several times expressed that if the ARF report did nothing more than touch off intense interest in "adult education" programs

THIS WE FIGHT FOR

SPONSOR has always believed strongly in the importance of fighting hard for a full and accurate count of the radio and television audience. The first two points set forth in SPONSOR's editorial platforms, as published 9 February 1953, deal with audience research:

1. We fight for a full and accurate count of radio listening. Every medium is entitled to fair measurement, but radio's personal set listening and out-of-home listening have not been properly gauged.

2. We fight for better radio and tv ratings and a more realistic view of them. We are convinced that radio and tv ratings are not the ultimate in deciding whether a sponsor's interests are being effectively served by his present purchase, nor the ultimate in deciding what to buy. We work to throw light on the weaknesses and strengths of ratings, educate advertisers to their limitations as well as values.



Fact that different rating services measure same show with different yardsticks is pointed up in 1951 gag shot at Washington ad club. Variety of rating figures is key to much confusion. L. to r.: Ward Dorrell, then with Hooper, now Blair research chief; Syd Roslow, head of Pulse; Ken Baker, then with NAB, now head of SAMS; Jim Seiler, head of American Research Bureau; Joe Ward, head of ARBI. Not there: A. C. Nielsen.

it will have served a constructive purpose. It was felt the report could be used, as well, as an educational tool.

Q. In light of all the criticism of ratings should advertisers conclude audience research is completely unreliable and even worthless?

A. Some broadcasters have taken this position, particularly in radio at the local level. And some advertisers in effect come to somewhat the same conclusion by buying radio especially with heavy weight on judgment as opposed to use of inflexible rating minimums.

But in national level program planning there are few admen, researchers or network executives who do not agree that audience research can play a constructive role.

A few weeks ago, for example, P&G—broadcasting's biggest advertiser—sent its program buying machinery into smooth action. Result: the trade soon learned that P&G had bought into four major tv network shows—*I Love Lucy*, *Favorite Husband*, *Topper* and *This Is Your Life*—on an alternate-week basis, with the whole deal costing the soap firm an estimated \$8

million annually. Among the reasons: Exhaustive analysis of A. C. Nielsen data showed that audience duplication between the four shows was at a minimum, tuning was at a high level and the shows held up well against rivals.

Q. What keeps the rating muddle going?

A. There is tremendous overlap (and it's growing quickly as rating firms expand their services) between the various outfits that measure radio-tv audiences. They measure the same programs. But they measure them on different yardsticks, and with different methods. Even if each rating service was 100% accurate (and none is), the figures would still be different; they have to be.

Q. How does the continuing ratings muddle affect different levels of the radio-tv industry?

A. *Clients:* A top-ranking v.p. and plans board member of one of the 10 biggest U.S. agencies said recently: "I've never been so worried about the ratings problem as I am right now. Clients worth millions in billings have told me that they are 'suspicious' about

ratings, and that executives of their firms are demanding explanations because of the differences between ratings. Some ad managers are almost afraid to use ratings in executive meetings where non-advertising brass is present."

Agencies: Local-level radio-tv has its own brand of rating confusion. A timebuyer, who handles one of the most active accounts in all spot radio-tv, told SPONSOR: "I'll tell you why there's a real ratings muddle. It's because buyers and sellers often use two different sets of ratings figures in the spot field. An out-of-town station manager recently made a trip to New York just to wave a set of ratings figures in my face. He said I was crazy not to buy time on his station. But our agency doesn't use the same rating service—we think it's inflationary. His station rated low in the service we use. What could I tell him that would make him understand why he was passed over?"

Broadcasters: There's another side to this coin. As a veteran station rep told SPONSOR: "We feel that rating services miss plenty of audience, particularly in radio. Therefore, for self-

(Please turn to page 114)

DON'T'S IN USING RATINGS

Based on a cross-section of thinking from research specialists, here are some of the things you can do now to avoid pitfalls in use of radio and television ratings

Don't use ratings alone in making buying decisions. This is the most fundamental error and will remain the wrong thing to do even if ratings are improved far beyond their present level of accuracy. Just sheer audience size does not tell you if it's the right audience for you.

Don't regard ratings as absolute figures. If your show is number nine in national ratings to someone else's eight, it's possible there's no actual difference in the audience each has. When you get down to small variations between ratings, the statistical error of the rating may be larger than the difference.

Don't be concerned with small fluctuations in ratings for the same reason as cited above. It all boils down to the fact that a rating should be regarded as a general indicator, not a ball game score.

Don't play the different rating services off against one another. Conversely don't let anyone pull the same game on you. If your show rates higher in one service than in another's ratings, don't accept the premise that the higher rating is "more accurate." Maybe it's a matter of what the higher rating represents. And what it represents may, or may not, suit what it is you should be measuring.

GIMBELS

Expanding highly successful dept. now requires a few experienced inside & outside salesmen. Outside men must have car. Exceptional opportunity for high, year round income. Drawing account against commission.

Apply Monday bet 10 & 12
EMPLOYMENT OFFICE, 116 W 32D

One tv participation drew so many orders
Gimbels ran "want ad" for more salesmen

How Gimbels uses ad

Reupholstery department used as guinea pig for

Here's how Jesse Moore, who has charge of Gimbels reupholstery departments in New York and Philadelphia, describes what happened after the store started using tv and radio:

"Two years ago, before air advertising, we had one factory and about eight outside salesmen.

"Today, we have four factories in the New York area alone and 28 outside salesmen. Our business volume is over \$2 million. We no longer have a seasonal slump. In addition to these tangible results, many new Gimbels charge accounts have been opened by customers have been drawn to the store through reupholstery advertising. Naturally this benefits the entire store, not just our department."

Gimbels air advertising represents an outstanding use of radio and tv by a department store. The store restricts the use of radio and tv to promoting the higher-priced, non-impulse products and services which people must be persuaded to buy.

Because Gimbels reupholstery department was the guinea pig for its air experimentation this article will deal primarily with the store's experiences, techniques and results in air-selling reupholstery. However, other long-term air campaigns for the Food Plan and slipcover departments—and special test promotions on novelty items will also be described.

Gimbels launched its New York tv drive for the reupholstery department in March 1953, through the Telesales Co. In November of that same year, its began tv advertising for its Philadelphia store. Radio was added in New York last December, in Philadelphia shortly thereafter.

The reupholstery ad budget today is broken down this way: television, 65%; radio, 15%; newspaper, 20%. They're spending over \$100,000 in tv.

Moore gives the air media almost complete credit for his sales rise.

"Radio and tv sell our reupholstery

service like no newspaper advertising can," he says. "Our tv film commercials show fine craftsmen actually tailoring fabrics, recovering frames, sewing materials. No machines, just men. That gets across the point of quality craftsmanship better than words.

"We show the same piece of furniture before and after it's been given the 'treatment.' On tv, the contrast is much more dramatic than on the printed page. And the radio commercials have a kind of persuasiveness and directness that's remarkably effective."

Drawing a customer into the reupholstery department is a much more challenging proposition than getting one to visit the hosiery counter. Reupholstery work is fairly expensive. Much thought and deliberation generally precedes a decision to recover the sofa and chairs. These are the problems Bob Zimler, Telesales president, faced in planning Gimbels air drive:

1. Reupholstery work is hardly ever an immediate necessity. Most of the time a housewife can make do with her present fabrics for an indefinite period. Therefore, a considerable span of time elapses between the day when she decides her furniture's getting shabby

and the day she takes definite action. Gimbels wanted to shorten that time span.

2. An unwritten law had guided the fabric world's reupholstery promotion for years. The law: Women won't consider signing reupholstery contracts any time but in the fall. Stores usually confined advertising to three months of the year, did very little business outside these three months. Gimbels wanted to make reupholstery a year-round business.

3. There are some 7,000 fabric and reupholstery shops scattered throughout New York. Most of them cater to a neighborhood trade, have limited operations. Many women who want quality craftsmanship associate small stores with custom work, large department stores with mass production. Gimbels wanted to attract the quality-conscious.

Zimler had to face more immediate worries than reupholstery industry problems, however, before the first tv commercial saw light. He first had to conquer the store's skepticism about the air media. He had to convince them a local advertiser could use tv effectively without demolishing the budget.

Store gives phone number to call in each commercial, gets exact record of its pulling power from telephone answering service (see below). Telesales Co., Gimbels agency, feels commercials must "give people something to do" to capitalize on fleeting impulse to buy

FORM 11-2-52 BL. CO.		Date <u>November 19</u>	
Time Taken <u> </u> A.M. <u>5</u> P.M.		Station <u>9011</u>	
Product <u>Gimbels Reupholstery</u>		Customer's Name <u>Mrs. Jean Patrick</u>	
Address <u>152 - 50 85th Road</u>		Apt. # or Room # <u>3A</u>	
City <u>Jamaica</u>		Zone <u>L.I.</u> State <u>N.Y.</u>	
Quantity <u>1 sofa</u> Size <u> </u> Color 1st <u> </u> Color 2nd <u> </u>		Remarks <u>Call A.M.</u>	
OL - 7 - 6086		Order Clerk <u>DRW</u>	

Media for high-priced items

Experiment, doubled business and opened three new factories in 21 months

Gimbel officials felt Zimler's plan was worth a carefully limited test. But one of the conditions was that the air drive show immediate results at the cash register or it would be dropped completely.

As it happened, this kind of ultimatum fitted in neatly with Zimler's private theories on the use of radio and tv by retail stores.

Here's how he explained it to SPONSOR: "A radio or tv commercial leaves nothing more tangible than a fleeting *impression* with the consumer. There's nothing concrete to look at for a length of time, like in a newspaper ad. After someone hears a commercial, he may be left with a buying impulse. But you can't let that impulse sit around until it disappears. You've got to capitalize on it right away.

"We decided to capitalize on our commercials by giving people something to do right there and then. We asked them to phone a special number, or to write the store immediately. And we made it easy to buy. We said a store representative would bring a complete sample case to their homes if they called the store. This kind of instruction turns thinking into action. And it gives the store proof positive of a commercial's success or failure."

It didn't take Gimbels long to reach a verdict. One of the very first commercials was a participation on the Richard Willis daytimer, *Here's Looking at You* (WRCA-TV). The reupholstery department was so swamped with orders after the show that it immediately ran a "Help Wanted" ad for more salesmen, cancelled all further participations until it could catch up with the fast-growing backlog.

Gimbels current New York tv schedule for reupholstery consists of about

Gimbels cuts costs of reupholstery television film commercials by using real salesmen and customers in store's seven model living rooms. Only professional actor is Vic Roby, who is narrator



Air media are more persuasive than print for reupholstery, have more drama, says Jesse Moore (r), department supervisor. Herb Sheldon stars in one of the shows store uses

15 participations a week in a variety of WRCA-TV adult-appeal shows: *The Herb Sheldon Show*, *The Josephine McCarthy Show*, *Here's Looking at You*, *The Big Matinee*, *Eleventh Hour*

Theatre and *Hopalong Cassidy*.

On radio, reupholstery is advertised via 64 20-second announcements a week over WQXR. The Philadelphia (Please turn to page 104)

case history



- 1 Dick Bunbury, veteran timebuyer for N. W. Ayer, buys for Hills Bros., Coffey, United Air Lines, Plymouth autos, Carrier Corp.
- 2 Bill Hinman of Lambert & Feasley handles buying for Lambert drug products, Phillips Petroleum, rides herd on network shows.
- 3 Evelyn Lee Jones, chief timebuyer of Donahue & Coe, keeps fast pace of buying spot radio-tv for big movie accounts like M.G.M.
- 4 Helen Wilbur, chief timebuyer at Grey agency, supervises buying for long list of accounts, many recent arrivals in spot ranks.
- 5 John McCorkle, an SSC&B timebuyer, has been buying chiefly for Pals Mall. He will soon join the staff of CBS Radio Spot Sales.

A portrait of

Profiled herein is a group of

What is a typical timebuyer? What is his or her typical work?

There is no more a simple answer to this question than there is to the same question applied to any trade or profession. Yet it's of considerable importance for the non-buyer to understand what it is that goes into time buying.

It's been said many times by SPONSOR that unless top agency executives understand what the buyer does—or can do when allowed to—they may fail to fully use his special abilities. Accordingly SPONSOR has tried to contribute continuously to understanding of the timebuyer's role.

The latest effort is based on the premise that a better picture of the buying profession comes across in personal terms rather than generalities. To get that picture of the timebuyer as an individual, SPONSOR centered on five buyers who handle varied accounts at different agencies. Buyers of considerable years in the business were chosen and the problems they face in buying for their clients cover a wide gamut.

Yet it would be naive to sum up SPONSOR's five buyers and say here is a cross-section of their profession. The final cross-section could not be written unless the work of many dozens of buyers was profiled. The field is that varied. But it's hoped that in the five profiles of timebuyers at work below you'll find some of the "feel" of the field.

The buyers profiled here are (alphabetically): Dick Bunbury, N. W. Ayer; Bill Hinman, Lambert & Feasley; Evelyn Lee Jones, Donahue & Coe; John McCorkle, SSCB; Helen Wilbur, Grey. (At presstime, incidentally, McCorkle reported to SPONSOR he was leaving SSCB to join the sales staff of CBS Radio Spot Sales. This points up a characteristic of the buying field—the buyer sometimes moves over to the selling side. One reason: Some of the knowledge the buyer needs is interchangeable with what the

SPONSOR

ve timebuyers on the job

spot buyers whose combined experience adds to more than 50 years

time salesman should know to sell.)

* * *

Dick Bunbury is a 19-year veteran with N. W. Ayer. He is a timebuyer for accounts which include Hills Bros. Coffee, United Air Lines, Plymouth Division of Chrysler Corp., Carrier Corp., Blue Bell work clothes. He occasionally buys for other accounts, supervises other buyers, rides herd on network shows and sits in on both spot and network plans sessions.

"Buying is a relatively minor part of the total job," he says, adding, "except at times when we are launching a new schedule, or increasing or decreasing an old one. Most of what I do is evaluating in advance, or re-evaluating afterwards. We have to find out all we can about local radio-tv conditions—and then stay on top of them."

"I'm therefore in close contact with station reps. During the course of a 13-week cycle, I may talk to 30 or more different rep firms at the rate of two or three contacts a day."

Dick feels that rep selling has come a long way from the days when reps just dumped a list of availabilities and said "See anything you like?" Today, he feels, the rep is geared much more closely to the needs of specific clients.

"However," he says, "the initiative is still largely with the agencies. That's why we keep in touch at all times with reps. We have to tell them, up to a point, what our advance plans are to get them started. Then we won't have to rush at the last minute."

Dick handles the current Hills Bros. air campaign. As it now stands the coffee firm has an across-the-board five-minute news series slanted at housewives on a 45-station regional hookup in the Pacific and Rockies area. In about 60 more markets, there are morning and daytime radio newscasts and announcements. Hills Bros. is active in spot tv in eight markets. The campaign has been on a 52-week basis since 1950.

The Hills operation is a good illustration of the kind of reasoning based on knowledge of regional circumstances which goes into buying time.

"On the West Coast," Dick told SPONSOR, "you have an odd pattern of delayed broadcasts in network radio and tv. To quite an extent, it changes the values of radio since it creates a high listening level in the afternoons. Easterners usually think in terms of morning radio news and overlook the afternoons on the Coast. We don't."

"Again, in the Midwest, we've found by studying audience composition fig-

do a complete evaluation job and decide just what are the best schedules or slot to keep and which can be dropped. This is particularly tough if you know there's a good chance the client may at some time want to reinstate the air efforts being cut."

(This problem, incidentally, is common to most timebuyers. As another buyer told SPONSOR: "Spot broadcasting is certainly the most flexible form of air advertising. You can expand in it faster than any other medium. But it's also subject to fast trimming." Sometimes, buyers pointed out, a schedule will go through several waves of expansion and contractions as thinking fluctuates. It's one of the frustrations of a buyer's work that he or she may have to give up good availabilities only to be asked to get them back later often after it's too late.)

Personal: Dick Bunbury is a bachelor, lives in Manhattan, but likes to get away to the country on weekends. He is fond of sports, either as a spectator in the Polo Grounds, Yankee Stadium or Baker Field (he is a Columbia alumnus) or as a golfer out of town. But he has been, as he puts it, "too busy this fall to enjoy much more in the way of sports than sprinting for taxis."

Actual buying is just one of timebuyer's many duties

Agency timebuyers are the contact point between agency operations and huge field of spot radio-tv broadcasting. But actual buying, timebuyers say, occupies as little as 10% and seldom more than 30% of working day. Rest of time is spent in planning, evaluating. Many handle network lineup details.

ures that noontime radio often has an audience similar to morning radio—simply because Midwesterners are more prone to go home for lunch rather than eat downtown in a restaurant. So we often hunt for noon-hour availabilities too. In some of the industrial cities, like Detroit and Milwaukee, we've learned to gear some of our schedules to the factory shifts."

Although it doesn't happen often, Dick feels that one of the toughest things he has to do as a timebuyer is to start decreasing a campaign because of a budget re-alignment or a shift in strategy.

"It's a matter of 'buying in reverse,'" he explained. "You have to

Bill Hinman, a quiet, soft-spoken New Jerseyite with a memory like an adding machine, is the radio-tv buyer at Lambert & Feasley. He is getting used to a new office at 430 Park Avenue, the agency having moved there a couple of months ago from East 42nd Street.

Bill feels that it's very important for timebuyers to do some moving of their own—away from the Madison-Park-Lexington Avenue circuit. He likes to get a first-hand look at the nation's radio-tv markets.

"I travel around whenever circumstances permit and I learn something new about markets, stations and local

(Please turn to page 72)

Richfield co-op plan: 90% goes to

Distributors choose own media, programing, use standardized commercials.

The Richfield Oil Corp. of New York spends over 90% of its co-op advertising budget on radio and tv.

Co-op advertising setups tend to be as varied as the types of companies which have them. But it's safe to say Richfield places unusually heavy emphasis on the air media in its co-op advertising.

Under terms of the co-op plan, the regional gas and oil company splits costs 50-50 with distributors for radio in 50 markets, tv in eight markets. SPONSOR estimates Richfield's share of the co-op tab will cost it about \$100,000 this year. That's approximately 25% of its total advertising budget.

Here's how Richfield's co-op plan works:

1. *Distributors choose media.* Company does not try to influence media selection.

2. *Distributors choose programing.* Richfield, unlike some other companies, doesn't restrict co-op funds to specific types of buys, like announcements.

3. *Commercials are standardized.* All co-op air efforts must use commercials prepared by Richfield's agency, Morey, Humm & Johnstone. Commer-

cials don't cost distributors a penny; the company foots the expense.

"The heavy reliance on air media in co-op represents more than just distributors' whim," says Ben Pollak, Richfield advertising manager. "Newspapers are used for the bulk of company-sponsored advertising. We run regular schedules in about 200 papers.

"Distributors consciously try to achieve a well-rounded ad schedule in their own markets by using media different from the company's choice. We don't try to influence distributors' media choice. But we do want our messages in many different media to get the maximum possible audience. So we make it as easy as possible for distributors to use radio and tv."

Richfield launched its co-op advertising plan in 1945. At that time, company-sponsored advertising consisted largely of news shows over selected radio networks. Newspapers, therefore, came in for the biggest share of distributor-financed advertising.

About two years ago, Richfield switched from radio to newspaper schedules and its distributors turned to radio and tv.

Some measure of the effectiveness

of radio and tv can be judged from these facts:

1. More and more distributors are taking advantage of the co-op pool.

2. Special football and baseball giveaway booklets are advertised only on radio and tv each season. Richfield has offered these booklets for the past few years, estimates it gives away close to 300,000 a season through its dealers at point-of-sale only. "We think that's pretty indicative of success," says Pollak.

How does Richfield sell its distributors on the idea of co-op advertising, in the first place?

The company allocates a certain amount each year to its co-op fund, based on total annual sales. It then breaks down the budget by regions, according to each distributor's gallonage sales.

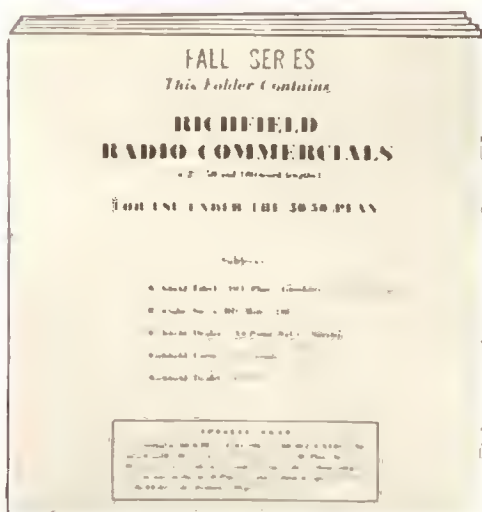
After the breakdown is completed, Richfield lets its distributors know approximately how much money is in the pool for their respective areas. Then it's up to the distributor to make the next move.

When a Richfield wholesaler notifies the company that he wants to sponsor a certain show, or announcement schedule, the firm generally approves the choice, provided the distributor stays within his budget. It then sends the distributor a specially-prepared kit of radio commercials or tv slides, plus instructions.

As far as the distributor's concerned, arranging for sponsorship is a relatively simple proposition. Here's why:

News and sports shows have a proven popularity with the market Richfield wants to reach, male listeners. With few exceptions, therefore, distributors choose these types of shows for sponsorship in their own areas.

Richfield encourages distributors to ask local station personnel for advice on best time slots to use and for help in solving other problems. There are few questions that can't be answered through consultation with station man-



Live commercials permit great variety at low cost

All distributors who sponsor radio shows get kits of minute, 30- and 15-second commercials prepared by Morey, Humm & Johnstone. Richfield believes it's important to use same commercials everywhere to maintain high copy standards. Favorite radio shows: quickie news, sports. Firm encourages sponsorship of local sports events to gain status of "friend" to community, get prestige.

radio-tv

costs 50-50



Service stations, distributors get information on ad plans, new products from merchandising booklet, Richfield field reps (one of whom is shown visiting station above). Company officials also make frequent

trips to meet new distributors (right). From left, H. G. Meyers, v.p.; B. N. Pollak, ad mgr.; F. H. Meeder, pres.; R. B. Machon. R. rear, J. R. Livingston, C., W. C. Thebaut; r. front, R. F. Glock, v.p.

agement in the distributor's own city, says the company.

After the distributor contracts and pays for an air schedule—generally, the show runs for 26 weeks—he sends Richfield a receipted bill with affidavit of performance and the company refunds 50%. Where a tv show is concerned, more than one distributor may be involved. To spread the cost, two or more often team up to underwrite a single program series. In such cases, the company reimburses each man in relation to his share of the total.

Richfield has found that local air sponsorship on a co-op basis gives it several important "pluses":

- *Distributor, company get prestige.*

There's great local interest in community sports events, such as Little League championships. Distributors usually grab the chance to sponsor such events, and community residents come to associate distributors—and the company—with such programing. In addition, the distributor gains a certain amount of prestige in his home town just because he sponsors *any* programing on a regular basis, says the company.

- *Community regards big company as "friend."* After a while, Richfield becomes a familiar name in the community, gains status as a "friend" rather than an impersonal, multi-state operation.

- *Air media give co-op plan flexibility.* When special local events come up at the last minute, distributors can contact the company, get approval and arrange all details for sponsorship within a day or two.

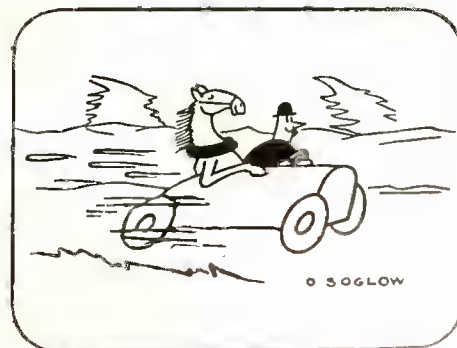
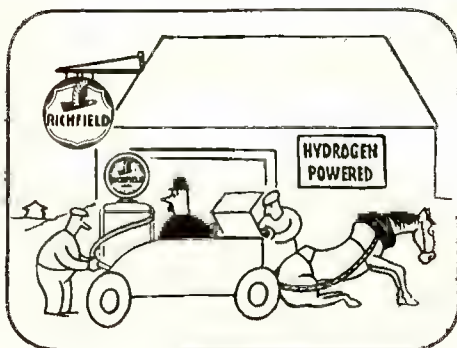
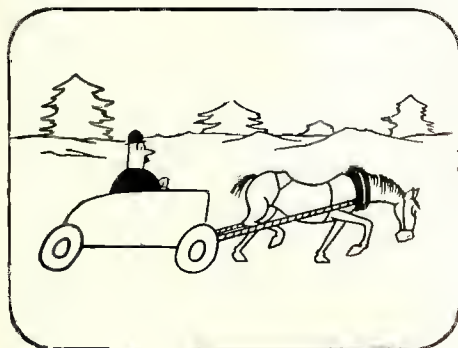
- *Radio can deliver message while driver's using product.* Many radio news- and sportscasts are timed to hit the driver while he's going to and from work and listening to his car radio. This increases commercial impact.

Speed, flexibility: Morey, Humm & Johnstone never loses sight of the need for speed and simplicity in preparing
(Please turn to page 90)

FIRM CUTS COST BY USING NEWSPAPER CARTOON ARTWORK FOR TV SLIDES

Announcer reads four-line poem while three cartoon slides are shown on screen, then goes into hard-sell message. Cartoons are good attention-catchers, make viewers more receptive to

straight pitch. All cartoons stress extra power of new gasoline. Other slides, simple props are used in rest of commercial to sell Richfield gas, oil and dealer checkup service





The Morning Show, launched on CBS TV last March, was revamped in August. Jack Paar, others, are available to give commercials



Paul Dixon holds forth for an hour each weekday afternoon on Du Mont. Record-pantomime show sells in 10-minute segments



Tonight is relaxed, late-night variety starring Steve Allen. Show made debut on NBC TV in September, offers advertisers adult audience

Network tv participation shows: a buyer's guide

If you want to know more about these shows, here are facts galore

by Lila Lee Seaton

You're an advertiser interested in network tv. But you haven't got a lot of money for a fancy nighttime show and network tv is so tight you can't find the kind of slot you want, anyway.

Moreover, you're not really interested in steady week-in and week-out exposure. You want more flexibility, for occasional or last-minute use.

Then you remember: What was it that fellow from a tv network was saying about a morning wake-up program the other day? Wasn't he talking about flexibility and moderate cost? Didn't he say the show could be bought in a hurry and that even part of a network could be bought?

You set about rounding up the facts and here's what you find:

There are about half a dozen participation shows on the tv networks to fit your need. They are not only

wake-up programs—like NBC TV's *Today* and CBS TV's *Morning Show*—but are slotted in the afternoon and evening as well. They offer advertisers the opportunity to reach a national audience, or selected segments of such an audience, along with the freedom to buy one or as many par-

programming

ticipations as desired, when desired, and with no minimum contractual obligation in other words, flexibility. They enable an advertiser to engage the selling and endorsement services of a well-known star at a modest cost.

Right now, NBC TV offers four of the shows falling into this category:

Today, *Home*, *Tonight* and *Pinky Lee*. CBS TV has the *Morning Show*, and Du Mont, *Paul Dixon*.

The show-types run a gamut from comedy-variety and news to homemaking and children's appeal, plus an off-beat disk jockey show which features record pantomimes (Paul Dixon).

Since the show-types vary so widely, so do the audiences, and whether a sponsor wants to reach working men or housewives, children or a sophisticated adult audience, he can find a participating vehicle that will do the particular job. *Today* and *The Morning Show* reach an all-family audience. *Home* is aimed straight at the housewife who is interested in improving her home, *Tonight* is meant to tickle stay-up-late adults, *Pinky Lee* is designed to attract pre-teenagers.

The stars available to deliver a spon-

sor's commercials on these shows are Dave Garroway on *Today*, Jack Paar and others in the variety cast of *The Morning Show*, Arlene Francis on *Home*, Steve Allen on *Tonight*, Pinky Lee and Paul Dixon.

How much does it cost an advertiser to get on these programs? If he wants national coverage and has something over \$4,000 in his pocket, he can buy a participating segment on *The Morning Show* or *Tonight*; \$5,500 will get him on *Today*; \$6,400 will open *Home* to him; \$7,400 puts his message on Pinky Lee's stanza. These costs include both gross time and program.

On what basis does an advertiser buy these shows? If he invests in *The Morning Show*, he buys a five-minute segment with one-minute commercial

Last-minute Christmas selling?

You can order into any or all of the network participation shows practically up to the day before Christmas. If you notify CBS TV by 4:00 p.m. of any weekday afternoon, you can have your commercial on "The Morning Show" the next morning. To get your holiday message on "Today," "Home" or "Tonight," you need give NBC TV only 72 hours notice (sometimes even less in an emergency). Flexibility is the keynote of these programs.

time in each. There are five such segments available each half-hour, 10 an hour. If a sponsor buys a schedule of segments, he generally does so on a

fluctuating basis to take advantage of audience turnover: that is, his message may appear one morning at 7:15 a.m., the next at 8:00 a.m., and again at still another time. (CBS estimates that the average viewing time of this show is 13 minutes.)

On *Today*, *Home* and *Tonight*, NBC TV sells one-minute participations, four per half-hour. These participations are sold within designated half hours rather than at specific times, depending partly on what coverage a sponsor desires. (For instance, an advertiser who cares to reach only Eastern U.S. can schedule his message in the 11:30 to 12 midnight portion of *Tonight*—which is telecast only in the East—and have no waste coverage.)

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HERE ARE AVAILABLE NETWORK TV PARTICIPATION SHOWS

NAME OF SHOW, NET, DAY & TIME	COST	RATING & COST-PER-1,000*	CLIENTS AND AGENCIES
MORNING SHOW CBS-TV M-F 7-9 am	5-min. segment, with 1-min. comm'l time: \$1,800 to \$4,140 for time & program (gross program cost per participation: \$550)	Nat'l Nielsen Tv Index, Average Rating (2 weeks ending 9 Oct. '54): 4.5. Cost-per-1,000 homes: \$3.72	PARTIAL LISTING: Lady Esther, Biow; Crane Co., Burnett; Monsanto Chemical, Gardner; Polaroid Corp., Doyle, Dane, Bernbach; R. J. Reynolds, (Winston) Esty; Swift & Co., McCann-Erickson; Carter Prods., Bates; Florists' Telegraph Delivery, Grant Adv.; Int'l Harvester, Burnett
PAUL DIXON DU MONT M-F 3-4 pm	10-min. segment: \$400 (program only)	(No figures available. Show now being re-vamped)	FORMER ADVERTISERS: Vitamin Corp., KFCC; River Brand Rice, Donahue & Coe; Scholl Mfg. Co., Donahue & Coe; M-G-M, Donahue & Coe
TODAY NBC-TV M-F 7-9 am	1-min. partic.: \$2,200 to \$5,500 for time & program (program cost per partic.: \$425 net. To go up to \$525 on 1 Jan. '55)	Nat'l Nielsen Tv Index, Average Rating (2 weeks ending 9 Oct. '54): 5.2. Cost-per-1,000 homes, same period: \$3.35	PARTIAL LISTING: Amer. Home Fds., Charles W. Hoyt; Armour & Co., John Shaw; Chevrolet, Campbell-Ewald; Dow Chemical, MacManus, John & Adams; Grove Labs, Gardner, Harry B. Cohen; Mennen Co., K&E; Musterole Co., Erwin, Wasey; Polaroid, BBDO; Roto Broil, Product Services; Royal Typewriter, Y&R; U. S. Tobacco, Kudner
HOME NBC-TV F 11 am-12 noon	1-min. partic.: \$6,400 for time & program (program cost per partic.: \$2,082.50 net)	Nat'l Nielsen Tv Index, Average Rating (2 weeks ending 9 Oct. '54): 5.7. Cost-per-1,000 homes, same period: \$4.75	PARTIAL LISTING: Cameo Curtains, Friend, Reiss; Cudahy Packing, Y&R; Curtis Publ., BBDO; H. J. Heinz, Maxon; James Lees, D'Arcy; Necchi Sewing, Cecil & Presbrey; Peerless Electric, Hicks & Griest; Speidel, SSCB; Sunbeam Corp., Perrin-Paus; Dow Chemical, MacManus, John & Adams
TONIGHT NBC-TV F 11:30 pm-1 am	1-min. partic.: \$4,400 for time & program (net program cost per participation: \$1,240)	Nat'l Nielsen Tv Index, Average Rating (2 weeks ending 9 Oct. '54): 5.9. (No cost-per-1,000 available due to incomplete lineup during the above period)	PARTIAL LISTING: Helene Curtis, Earle Ludgin; Peerless Electric, Hicks & Griest; Gen. Time Corp., BBDO; Polaroid Corp., Doyle, Dane, Bernbach; Dow Chemical, MacManus, John & Adams; Chevrolet, Campbell-Ewald; Cadillac, Campbell-Ewald; Curtis Publ., BBDO; Northam-Warren, J. M. Mathes
PINKY LEE SHOW NBC-TV M-F 5-5:30 pm	7½-min. partic. with 1-min. comm'l: \$7,400 for time & program (78 stations)	Nat'l Nielsen Tv Index, Average Rating (2 weeks ending 9 Oct. '54): 12.0 Cost-per-1,000 homes, same period: \$3.25	PAST AND CURRENT: Gen. Foods, Jell-O, Y&R; Int'l Shoe, D'Arcy; Whitehall, Koly-nos, J. F. Murray; Gen. Mills, Sugar Jets, Esty

*figures are based on Nielsen's first October report. The networks point out that these ratings do not reflect the regular season, which starts beginning in November and expect the ratings to almost double by January.

Should film 'roughs' replace storyboards?

DCSS says, "Yes, if commercial depends upon demonstration or acting"

One of the most important pre-production steps in making a film commercial is the storyboard. Most agencies today use artist's storyboards with as many as 30 drawn frames for a minute commercial. Yet agency men find these detailed blue prints inadequate as a basis of communications with clients and producers.

The reasons:

1. Clients often have difficulty visualizing the finished commercial from the flat drawings. The agency may have to do a lot of selling and explaining to help ad managers interpret the storyboard. Even then, the finished film often turns out differently

from the way the client envisioned it.

2. Independent film producers' bids may fall into a rather wide price range because of differences of interpretation here too. You may not know whether the producer is high priced or is assuming you've called for elaborate production.

From time to time agencies have devised various techniques for improving storyboards. Some admen, for example, project slides of the drawn frames on a screen or wall, to give more of a film feeling to the storyboard.

Now DCSS has come up with yet another solution to the storyboard

problem: the "living" storyboard. In other words, the agency shoots a rough, low-cost film version of the commercial directly from the script, completely bypassing the drawn storyboard stage.

Other agencies have used systems like this in the past, although generally as an intermediary step between the artists storyboard and the finished commercial. That is, they've used the technique to get test footage rather than to serve as a blueprint for a finished commercial. For example, if a commercial required a tricky effect (e.g. use of a new distribution lens) the agency would shoot test footage

Film "rough" cost \$207, roughly the amount DCSS expected to spend for artist's storyboard. Cost was kept down because Albright (below l.) shot film himself, Dennis, tv copy v.p., wrote same script for

film as drawn storyboard. Actress Fesette's fee was not subject to SAG, Ayers' services (r.) as soundman were included in camera rental, Pfeiffer (far r.) kept film editing and processing to minimum



\$110
CAMERA & STUDIO

\$35
ACTRESS

\$62
FILM & LAB



Script conference: Writers Supple, Loveaire (l. to r.) discuss "living" storyboard with V.P. Dennis and Production Head Albright



Filming: Albright filmed Actress Fesette against plain backdrop, improved girl's handling of the product for filming of commercial

Processing: Sound technician Ayres (l.), Albright edited film to include inserts, such as product closeups to fill frame for continuity



Screening: Dennis, Albright (standing), test storyboard on DCSS's Ireland, Loveaire, Glenn (l. to r.) before going into production

before going into actual production.

The DCSS tv and radio department has taken the "living" storyboard one step further, using it as a substitute for the artist's storyboard. One advantage of the technique according to Rod Albright, DCSS supervisor of tv-radio production, is reduction of differences in interpretation.

"The best way to get a client to visualize his finished commercial," says Albright, "is to show him the action on film. We've found a way of producing such film storyboards for roughly the same price as an artist's storyboard."

The first commercial for which DCSS produced a "living" storyboard was a film demonstration of International Laytex Corp.'s Playtex Haircutter. This minute film storyboard cost some \$200—or, about the same amount DCSS expected to spend on a

storyboard that was drawn.

Here's how DCSS made the film rough of the Playtex Haircutter commercial:

1. Frank Dennis, v.p. in charge of tv and radio copy, gave Albright the commercial script. This script was no more nor less detailed than the usual script, which is given to storyboard artists.

commercials

2. Albright then went to Kin-O-Lux Film Co., photographic laboratories, and rented a 16 mm. sound camera at \$20 an hour. This camera rental fee included the services of a soundman. Albright shot the film himself, since he was not familiar with

the copy ideas and the story.

3. DCSS also rented a studio at \$50 for one afternoon. (However, since film storyboards don't require settings or fancy props, some agencies have done the shooting right in their own offices.)

The talent fee for actors depends, of course, upon the arrangement between the agency and the individual actors involved. Since the film storyboard is not to be used on the air, these payments fall outside SAG regulations. In the case of the Playtex Haircutter film, DCSS paid the actress, Doris Fesette, \$35 because Albright took up her entire afternoon to shoot two one-minute films.

The entire cost of the film stock was \$25. There are 36 feet of film to 60 seconds of 16 mm. film. Albright shot about 500 feet at a cost of 5c

(Please turn to page 83)

S.S. Pierce reaches the epicure market with radio news

Boston show builds traffic for company stores, tests items for national sale



Firm tests pull of radio with special weekly price offers. Newscaster Charles Ashley inspects in-store merchandising display which ties in with show

The S. S. Pierce Co. is well known throughout the United States as an importer and wholesaler of foods for the epicure trade. Its 6,000 grocery and delicacy products range from Embassy Marrons Glace to Green Turtle Consomme.

S. S. Pierce radio advertising isn't built on the usual women's-programming participations favored by grocery firms. To sell its food products S. S. Pierce buys 15-minute news three days a week over WEEI, Boston.

The Boston company wants to reach a broad, though quality-conscious audience. Here are some of the results it's gotten with the *Charles Ashley News* at 7:30 a.m.:

- An offer for an 80-page booklet plus a mysterious "surprise" (free)

drew over 3,000 requests.

- A special price deal on a four-pound tin of chicken brought 1,250 sales—or \$2,025.
- When strawberry jam was promoted on three shows, sales for the week went up 1,000 jars over the same period the previous year.

Although Pierce has nationwide distribution through specialty food stores and department stores as well as super markets and "associated" stores, it spends 25% of its total budget for a Boston-area radio show. It goes heavily into just one market rather than treading softly in many because:

1. Boston is the Pierce firm's "county seat," the place where it made its reputation. The city accounts for a higher proportion of sales than any

other single area in the country.

2. In Boston and West Hartford Pierce products are sold directly through Pierce-owned retail stores. Often the firm wants to test a specific product before launching it nationally. When it promotes the product on radio, it can check sales response immediately in its own stores.

The S. S. Pierce Co. actually represents four different operations rolled up into one. It's an importer and wholesale grocer carrying: (1) a complete line of standard pantry items; (2) gourmet products; (3) male-appeal items like tobacco, wine, liquor; (4) miscellaneous consumer goods—cosmetics, candy.

Over two years ago, Pierce executives met with their agency, Harold Cabot & Co., Boston, to reevaluate their ad program. Pierce knew it wanted to buy into radio. But it wasn't sure exactly what kind of show would be most effective.

Out of this meeting came the decision to sponsor a news program. Here's the reasoning behind the choice of this show over more typically woman-appeal vehicles, such as a cooking program:

Even in Pierce's line of basic food-stuffs, the emphasis is on quality. Naturally, prices tend to be slightly higher

(Please turn to page 118)

Pierce, national firm, spends 25% budget for WEEI, Boston show. Below, Sydney Zanditon, Pierce sls. mgr.; Eugene MacArthur, Cabot a e; Wallace Pierce, Pierce v.p. (l. to r.)



TV DICTIONARY HANDBOOK

FOR SPONSORS

PART 9

S THROUGH T

Sponsor Services Inc.

Rapid scanning of Tv Dictionary/Handbook affords working knowledge of tv's many facets

SPONSOR'S *Tv Dictionary/Handbook* is more than just a place to look up unfamiliar industry terms. Scanning of this reference work affords a working knowledge of the many facets of tv today. Compiler: Herb True, advertising asst. professor, Notre Dame.

S (continued)

STEP IT UP Increase the volume of the mikes or pace or tempo of a show, its action or its music. Note the difference from pick it up or increase in tempo.

STET A term borrowed from the printing trade which means "let it stand." Used in tv to describe standard opening and closing of a program which is the same each time the show is aired, such as "stet pattern."

STICK A PIN IN IT Instruction for "The final camera rehearsal was perfect; there will be no changes before the air show."

STICK WAVER The musical director or orchestra leader.

STILL (1) Photograph of a scene from a show or of the show's leading personality or of some aspect of production. (2) Any still photograph or other illustrative material that may be used in a telecast.

STING or STINGER A sharp and em-

phatic music accent or cue to emphasize the visual action.

STOCK Unexposed negative or positive film.

STOCK SHOT A film clip, usually a standard sequence "out of stock" as contrasted with a film made expressly for the use at hand. Ordinary subjects from film libraries, such as "tropical seashore" or "busy street intersection."

STOP Size of the iris in tv camera lens, which is adjustable to admit more or less light.

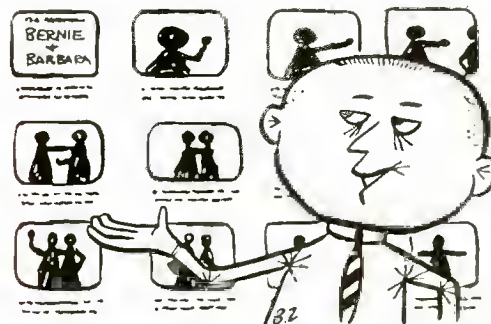
STOP MOTION Film taken by exposing one frame instead of a number of frames at a time. Object or objects are usually moved by hand a fraction of an inch for each exposure according to a predetermined pattern.

STOP THE SHOW Applause or laughter from a live or studio audience that's so prolonged that the planned tv events are obliged to halt momentarily.

STORY, SCRIPT or SCENARIO EDITOR Manager of tv department responsible for finding, selecting and adapting

stories suitable for use by the individual sponsor, station, network.

STORY BOARD A set of drawings used to show sequence of a tv idea, show, spot, film. Idea being to have one drawing for every change of action or scene, usually including both pictures and script.



STRAIGHT READING Delivering or reading material or lines naturally, without undue emphasis or characterization.

STRAIGHT UP Tv show is on the nose—timing.

STRETCH Instruction given to cast or crew to slow down pace of show to consume time.

STRIKE or STRIKE IT To dismantle or take down set, props, etc. and to remove them from the area.

STRIPS Vertical light strips.

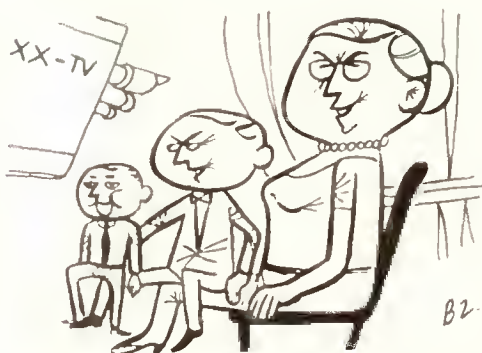
STUDIO A room for the production of tv or radio shows, which in its construction embodies electrical accommodations, acoustical elements, and is suitably equipped with lights, cameras,

microphones, grid and one or more control rooms.

STUDIO or STAGE DIRECTIONS Always given in terms of the talent's right and left as he is standing or seated or as he faces the tv camera.

STUDIO COORDINATOR Station individual who combines and directs all non-engineering efforts and work.

STUDIO MOTHERS Mothers of juvenile tv talent. Like stage mothers, only sometimes perhaps more so!



STYLE To invite applause from live or studio audience with hand gesture, or holding up cards not seen on camera.

SUB-TITLE Title inserted in a tv show or film to elucidate or advance the action or argument.

SUPER-IMP, SUPER-IMPOSE or SUPER-IMPOSITION The overlapping of an image produced by one camera with the image from another camera.

SUPER-SYNC A signal transmitted at the end of each scanning line of the tv picture which synchronizes the operation of the television receiver with that of the television transmitter.

SUPPLEMENTARY STATION One not included in the network's basic group.

SURFACE NOISE (1) Caused on a tv set by dirt on floor, props and furniture not being secure. (2) Noise caused by the needle passing in the groove of a transcription.

SUSTAIN To keep it going, generally a musical term

SUSTAINING PROGRAM Unsponsored show.

SWEEP (1) Curved pieces of tv scenery. (2) Method by which one Balop card replaces another by gradually covering top to bottom, bottom to top, or from side to side.

SWELL Direction to sound or music to momentarily increase volume.

SWITCH or CUT A change from one camera, lens or camera angle to another.

SWITCHER A control room engineer whose job it is to switch from one picture to another on orders from the

director or technical director, or in other instances, the technical director does the switching himself. The switcher also on occasion sets the brightness and contrast of the picture.

SWIVEL THE BOOM To move boom off its axis to one side or another. Used when it is not practical to dolly or truck. Term usually applied to Fearless or Sanner Dolly.

SYNC (1) Slang for synchronization of two or more stations to one wavelength. (2) The simultaneous ending of several shows so that all elements of a station or network are ready to go with the next forthcoming show. (3) When both the horizontal and vertical scanning at the receiver are in step with the scanning at the pickup camera. (4) To adjust the sound track of a film to the picture in editing so that whenever the source of a reproduced sound is shown visually on the screen, the time relationship between sound and picture appears natural. (5) To secure in projection the relationship between the sound and picture of a film or kine intended by its makers. (6) To maintain synchronic perfection between the scanning motions of the electron beams and the camera tube and in the cathode ray tube in the receiver or monitor.

SYNCHRONOUS MOTOR A type of alternating current electric motor in which the rotation of the armature is automatically locked to the frequency of the power supply, which in central generating stations is in turn determined by a clock motion of a very high order of accuracy. For most practical purposes, including film drive, a synchronous motor insures constant speed.

SYNC ROLL Vertical rolling of a picture on transmitted signal usually on switch-over to remote pickup when

circuits at studio and remote are not synchronized.

SYNCHRONOUS SPEED The rate of film travel of synchronized sound and picture cameras, which must be identical with the standard rate of projection in order that recorded sounds should be reproduced at the right pitch and recorded actions at the right tempo. Synchronous speed for 35 mm film is 90 feet per minute, and for 16 mm film 36 feet per minute, the picture repetition rate being 24 frames per second in both gauges.

SYNDICATOR Seller, and in most cases, distributor, of a film program series to a group of markets.

SYNOPSIS (1) First stage of tv commercial, program or story written in action sequences, but without full technical data, directions for continuity or script. (2) A summary of a completed tv show prepared for publicity purposes.

SYNTHETIC DISTORTION To impart by various techniques a seeming irregularity to lines and surfaces that are actually smooth and rectangular.

T

T *Ar.* abbreviation for time when used in connection with the number of times, i.e., 1-T.

TACHOMETER A speed-measuring device. Tachometers are often fitted to cameras equipped with "wild" motors, so that the operator can assure himself that the camera is running at the desired speed or take steps to correct it.

TAG LINE The final speech of a tv scene or play exploding the joke, or
(Please turn to page 96)

TV DICTIONARY SOON TO BE OUT IN BOOK FORM



After the final installment of SPONSOR'S Tv Dictionary/Handbook appears in the 13 December issue, the thousands of key industry terms it contains will be reprinted in book form. This book will represent the most complete record of television terminology today. It is designed for your convenience as a handy reference work. Cost will be \$2 a copy. You may reserve your copy now by writing to Sponsor Services Inc., 40 East 19 St., New York 17.

TV DICTIONARY'S COLOR LANGUAGE

Special section of SPONSOR's dictionary/handbook gives basic knowledge of color terms, production terminology

COLOR It is in everything we see; it identifies form; it is everything from white to black inclusive—every hue, tone and value. It is a conscious sensation in terms of three major attributes:

Brightness or Luminance A measure of the light intensity radiated or reflected from objects.

Hue Indicates the fullness of a color family—its most intense value. It is the most characteristic attribute of color and determines whether the color is green or red or yellow.

Saturation Is freedom from dilution with white or that element which distinguishes strong colors from pale colors of the same hue; as red from pink.

* * *

ACHROMATIC Colorless, lacking in hue and saturation. A group of colors which vary only in lightness or brightness.

ACUITY Ability to distinguish sensory impressions clearly, especially when stimulation is low.

AFTERIMAGE Prolongation or renewal of a sensory experience after the external stimulus has ceased to operate.

ANALOGOUS COLORS Colors closely related to each other, next to each other on the color circle, such as blue, blue green, green.

ATMOSPHERIC COLOR Effect produced by color which gives a feeling of airiness and space. A color such as sky blue is said to be atmospheric.

BRIGHT A term applied to vivid, intense colors, such as orange or sunflower yellow; opposed to dull or dark.

BRIGHTNESS (1) The attribute of a film color or an illuminant color ranging from very dim to very bright. (2) Brightness or luminance: A measure of the light intensity radiated or reflected from objects.

CAST A perceptible tinge or inclination of one color towards another, as in the color of sulphur, which is a pale yellow with a greenish "cast."

CENTER OF INTEREST Some feature of particular interest in a painting or a display on which attention is focused, with all other details made subservient to it. Color values diminish in intensity away from the dominant center of attention.

CHROMA, INTENSITY or PURITY These three terms are used to differentiate pure, intense colors from those that are grayed or neutralized. For instance, the color poppy red is of strong chroma, being a vivid or pure orange-red, whereas brick red is of weak chroma, as it is a neutral or grayish-red, lacking in intensity or purity of color.

COLORIMETRY (1) Science which deals with the specification and measurement of color. It is based on Young's three-color theory that the sensation produced by any one color can be matched by a proper mixture of three fundamental colors called primaries. Colors are also distinguished in colorimetry by hue, brightness and saturation, the last quality referring to vividness of hue. Colorimetry, making use of tristimulus values, gives quantitative meaning to these three variables, which can be represented by chromaticity diagrams. (2) A method of determining quantitatively the extent of chemical reactions by means of corresponding color changes in indicator dyes. Using a controlled light source and photocell unit, the changes in over-all transmission of solutions may be studied. Changes in specific wave lengths may also be ascertained by using selective filters.

COLOR CIRCLE The closed finite system of hues including red, orange, yellow, green, cyan, blue, purple and magenta which is characteristic of trichromatic vision.

COLOR RESPONSE In photography, the relative magnitude of the photo-chemical reaction of an emulsion or system of emulsions to light of different wave lengths falling within the visible color spectrum.

COLOR TRANSMISSION To produce electronically color images or signals which can be received on a color television set.

COMPATIBLE The satisfactory reception of black-and-white pictures from signals broadcast in color on monochrome receivers without alteration. Also aspect of compatibility relates to the satisfactory reception of regular black-and-white monochrome signals on color receivers without alteration.

COMPLEMENTARY COLORS (1) The colors which result from subtracting in turn the three primary colors from the visible spectrum. Technically the three complementary colors are there-

fore red or minus-green (magenta), blue or minus-red (blue-green or cyan) and minus-blue (yellow). (2) A pair of chromatic color stimuli which, when mixed additively, give rise to an achromatic color. Psychologically speaking there are four primary colors: red, yellow, green and blue. For the artist working with pigments there are three primary colors: red, yellow and blue. For the color photographer there are three also, but remember the artist gets his colors through mixing pigments and the photographer through mixing light.

COOL COLORS Any hues in which blue predominates. The term "cool" is applied because of the association with water, ice, sky.

DARK Low in value; opposed to light colors. Usually refers to shades toward black.

DEEP A term applied to intense or strong colors with no apparent presence of black, such as ultramarine blue.

DIFFUSED LIGHT Scattered or dispersed light of a somewhat even degree, such as that seen through a ground glass.

DOMINANT COLOR An outstanding color: one that predominates; sometimes called a key color.

DOUBLE SPLIT-COMPLEMENTARY This harmony embraces four points of the color circle. The two neighboring colors to yellow (orange and yellow-green) may be combined with the two neighboring colors to violet (purple and blue-violet).

DULL A term applied to colors that have a grayed or neutral quality, or to neutralized tints, such as dusty pink, dusty blue.

ELEMENTARY COLORS Hues that seem to stand out as distinctive from other hues—red, yellow, blue and green.

FIELD SEQUENTIAL SYSTEM The incompatible color tv system originally approved in 1950 by the FCC and now replaced by the present compatible system.

FILM COLOR Color seen as a soft, non-substantial, indefinitely localized and texture-free film. For example, the clear sky.

FIXATIVE A thinned or diluted varnish, which is usually applied to renderings in charcoal, crayons or pastels and sprayed on by means of an atomizer. The purpose is to prevent colors from rubbing off too easily.

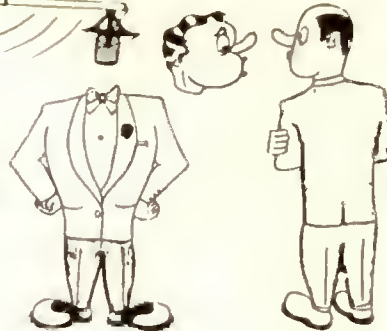
FOCAL POINT (See Center of Interest.)

(Please turn to page 108)

WOOP-TV



DOLLY IN, NUMBER TWO!



THAT BOOM MAN HAS GOT TO GO!



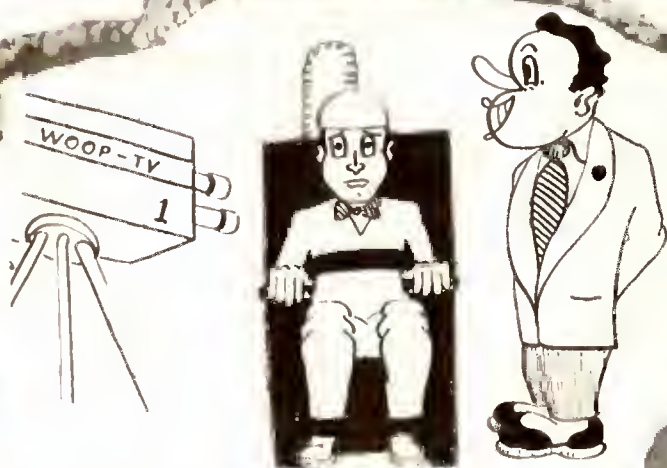
STEADY, CAMERA ONE!

Tv dictionary inspires cartoons

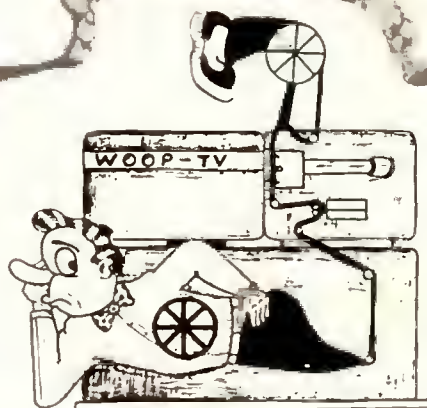
**Cameraman's imagination adds levity
to SPONSOR's technical tv terminology**

SPONSOR's tv dictionary shows the serious side of the television business. But recently tv cameraman Buddy Orrell at WFMY-TV, Greensboro, began thinking that the funny side of life at a tv station deserved some attention, too. He

and Gomer R. Lesch, program director, got to talking one day and the result was the cartoons on this page. Many station people will recognize situations like the one depicted at the bottom of the page as having true-to-life parallels. ★ ★ ★



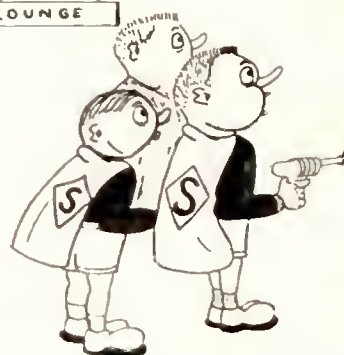
WELCOME TO "CAN YOU TAKE IT"!



ROLL IT!



WOOP-TV
LOUNGE



WE WANT TO SEE SUPERMAN!

BORRELL



A

pair of aces
back to back...

on the CBS
Monday through
and they



Two of the biggest drawing cards in show business are now back to back on CBS Radio five nights a week:

THE BING CROSBY SHOW at 9:15 pm EST—fifteen minutes of songs and talk by a man with apparently no limitations whatever. Even with his feet on the desk, he can sing rings around just about everybody, and his interests (and guests) have the same wide range as his voice. Followed by:

THE AMOS 'N' ANDY MUSIC HALL at 9:30 pm EST—practically a full half-hour (there's the news at 9:55) with America's classic comedy team, now holding a musical court with their guests, in the Mystic Knights of the Sea Lodge—George "Kingfish" Stevens, proprietor.

Together, these shows are exactly what people want from radio this time of the evening . . . something relaxed and informal, to keep them company whatever they're doing, wherever they happen to be. Out in the kitchen. Upstairs. In the living room, workshop, car.

Scheduled back to back, Bing and Amos 'n' Andy build audiences for each other. And scheduled five nights a week, they *accumulate* audiences quickly. So these shows also fit in perfectly with what more and more advertisers want from radio: vast numbers of different people to talk to, at costs that make good sense.

turn up every

Friday night

Radio Network



**In the
SOUTH'S
fastest growing
market!**

POPULATION

1940 88,415
1953 197,000

RETAIL SALES

1940 ... \$ 20,251,000
1953 ... \$184,356,000*

**the
FIGURES**

RANKS 92nd IN EFFEC-
TIVE BUYING INCOME
HIGHEST PER CAPITA
INCOME IN LOUISI-
ANA

WORLD'S MOST COM-
PLETE OIL CENTER

CHEMICAL CENTER OF THE SOUTH
DEEP WATER PORT

**and
FACTS**

To see your sales reach their greatest heights in this rich petro-chemical market, select WAFB-TV, the *only* TV station in Baton Rouge, with programs from all 4 networks, and our own highly-rated local shows.

Tom E. Gibbens
Vice Pres. & Gen. Mgr.

Adam J. Young, Jr., Inc.
National Representative

*East Baton Rouge Parish, Survey
of Buying Power, 1954

WAFB-TV

Channel 28

BATON ROUGE, LA.

**AGENCY
AD LIBS**



(Continued from page 11)

trifling, no pun intended. I believe that I mentioned last April when I got my color set the wonderment expressed by all members of the family the first time they saw a familiar food package in color. Recently, I had the opportunity of seeing a Sunbeam appliance frying a couple of eggs *in color*. Add the audio description plus the sizzle to the golden centers of those commonplace objects and you have the very meaning of the much used advertising phrase—taste appeal. I defy anyone regardless of how recently he has gorged, not to lick his lips when looking at food copy well done on color tv.

Shortly, thereafter I saw the very same commercial in black-and-white on tv. What a difference! That's what's so very very smart about NBC's trick of demonstrating color television adjacent to black-and-white reception. Insidious but effective and factual!

Imagine if all the spot tv you saw today were in color—L.D.'s, chainbreaks as well as minutes. What added impact and sales appeal we'd have at our disposal for a thousand products. Those who saw the Oldsmobile commercials in color recently could only have marveled at the beauty of the ear—a red convertible done live was far more stunning than anything I've ever seen in magazines—more depth, realism and, of course, the camera *moved*, inside and around the car as did the people. Then came as dramatic a piece of commercial film as I've seen. Not too brilliant a concept perhaps—but what color did for the idea! A series of Olds' in two tones of blue peeled off one at a time from a line standing on the proving grounds. Maybe there were 30 of 'em, all identical. What an effect!

And here's something as exciting as Space Funnies: almost as unbelievable, too. On October 22, Crosby Enterprises took an off-the-air color tape of the Bob Crosby show colorcast. The cost came to the ridiculous figure of \$28 and the whole job was done from a home color receiver. As I understand it, the quality of the footage is superb reproducing perfectly the film as well as live portions of the show-and-commercials. Color prints are expected to cost in the neighborhood of \$8 per half hour show.

So, you see, it's rather comforting to attend meetings like those mentioned above and hear the subject veer toward tv's lack of color. Tends to make one feel smug. A bit itchy, too. ★ ★ ★

T. V. story board

A column sponsored by one of the leading film producers in television

SARRA

NEW YORK: 200 EAST 56TH STREET
CHICAGO: 16 EAST ONTARIO STREET



The dramatic contrast of black and white is employed with striking effect in this 20-second commercial by Sarra for Pond's new hand cream, "Angel Skin." The visualization is simple and powerful, as a woman's graceful hands come in on a black background and display, then apply the product. Accompanying narration tells how "Angel Skin" is medically suited to women's hands and actually *heals* chapped skin. Produced by Sarra for Pond's Extract Co. through J. Walter Thompson Company.

SARRA, Inc.
New York: 200 East 56th Street
Chicago: 16 East Ontario Street



Sarra uses imaginative, eye-catching animation throughout this lively series of 20-second commercials for Musselman's "Pennsylvania Dutch" Apple Sauce and Fruit Pie Fillings. A Pennsylvania Dutch family adds the homemade touch as it appetizingly illustrates the delicious use for the products. The narration tells that Musselman products are "wonderful good and your best buy." A delightful series by Sarra for C. H. Musselman Co. through The Clements Company, Inc.

SARRA, Inc.
New York: 200 East 56th Street
Chicago: 16 East Ontario Street



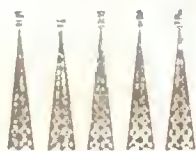
A new product gets a rousing sendoff in this new series by Sarra for Jane Wilson Pan Pac meat pies and meat products. Strong Package Identification and "How-to-Use" are the points stressed through the use of animation and live photographic techniques. Highlights are mouth watering shots of the product being served. The viewer is told that, "the new Pan Pac method keeps food fresher than frozen, eliminates the need for refrigeration. Just pop in a pre-heated oven and serve." Produced by Sarra for Wilson and Co., Inc. through Needham, Louis & Brorby, Inc.

SARRA, Inc.
New York: 200 East 56th Street
Chicago: 16 East Ontario Street

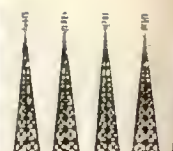


Sarra went to the Rocky Mountains to film the magnificent backgrounds for this unusual and effective series for Coors Beer. As the product is popped in over shots of clear mountain springs, the narration tells that Coors Beer is more refreshing and better because it's brewed with pure Rocky Mountain Spring water. Strong bottle and cap identification is emphasized throughout. An inspiring musical theme accompanies the visualization in this highly creative series. Produced by Sarra for Adolph Coors Company through Rippey, Henderson, Kostka & Co.

SARRA, Inc.
New York: 200 East 56th Street
Chicago: 16 East Ontario Street



NEW AND UPCOMING TV STATIONS



I. New stations on air*

CITY & STATE	CALL LETTERS	CHANNEL NO.	ON-AIR DATE	ERP (kw)** Visual	Antenna (ft)***	NET AFFILIATION	STNS. ON AIR	SETS IN MARKET† (000)	PERMITEE & MANAGER	REP
ATLANTA, Ga.	WQXI-TV	36	21 Nov.	1	440		WAGA-TV WLWA WSB-TV	475 vhf	Robert W. Rounsaville; Robert W. Rounsaville, pres. & gen. mgr. Paul B. Cram, chief eng.	---
SPOKANE, Wash.	KREM-TV	2	4 Nov.	100	781		KHQ-TV KXLY-TV	83 vhf	Louis Wasmer Louis Wasmer, pres. Robert Temple, gen. mgr. Ralph Meador, chief eng.	Petry

II. New construction permits*

CITY & STATE	CALL LETTERS	CHANNEL NO.	DATE OF GRANT	ON-AIR TARGET	ERP (kw)** Visual	Antenna (ft)***	STATIONS ON AIR	SETS IN MARKET† (000)	PERMITEE & MANAGER	RADIO REP
BLUEFIELD, W. Va.	WHIS-TV	6	29 Oct.		50	1,225	None	NFA	Daily Telegraph Printing Co. Jim H. Shott, v.p. P. T. Flanagan, gen. mgr.	Katz
LITTLE ROCK, Ark.		11	3 Nov.		316	1,736	KARK-TV KATV	77 vhf	Arkansas Television Co. August Engel, pres. Henry B. Clay, exec. v.p. B. G. Robertson, sec. W. H. Bronson, chmn. bd. (KTHS, Hot Springs, Ark., owns 42%; Arkansas "Democrat" owns 32%; Nat'l Equity Life Ins. owns 16%)	---
PASCO, Wash.	KPKR-TV	19	3 Nov.		10	910	None	NFA	Cascade Bestg. Co. A. W. Talbot, pres. Thomas C. Bostie, v.p. Frank E. Mitchell, v.p.	---
TOLEDO, Ohio	WTOH-TV	79	20 Oct.		166	420	WSPD-TV	297 vhf	Woodward Bestg. Co. Max Dsnos, pres. & treas. Jacob Kellman, v.p. & sec.	---
WASHINGTON, D. C.	WGMS-TV	20	21 Oct.		188	520	WMAL-TV WRC-TV WTOP-TV WTTG	636 vhf	Washington Metropolitan Television Corp. Morris Rodman, pres. M. Robert Rogers, v.p. & gen. mgr. Irwin Gieger, v.p.	Good M
WASHINGTON, N. C.	WRRF-TV	7	27 Oct.		251	480	None	NFA	North Carolina Tv Inc. W. R. Roberson, pres. H. W. Anderson, v.p. William S. Page, sec.	Walker

III. New applications

CITY & STATE	CHANNEL NO.	DATE FILED	ERP (kw)** Visual	Antenna (ft)***	ESTIMATED COST	ESTIMATED 1ST YEAR OP. EXPENSE	TV STATIONS IN MARKET	APPLICANT	AM AFFILIATION
FAIRBANKS, Alaska	11	22 Oct.	3 kw.	—51 ²	\$133,824	\$135,000	KFIF ³	Northern Tv Inc. A. G. Hiebert, pres. J. M. Walden, v.p. B. J. Gottstein, treas.	---
MAYAGUEZ, P. R.	3	21 Oct.	15 kw.	505 ft.	\$20,000 ⁴	\$120,000	None	Supreme Bestg. Co. Chester Owens, pres. George Mayoral, v.p. Robert Joffers, sec.	---
NEW BERN, N. C.	13	22 Oct.	101 kw.	466 ft.	\$248,496	\$105,000	None	Nathan Frank (Frank owns WHNC, Henderson, N. C.)	---
RAPID CITY, S. D.	3	20 Oct.	1½ kw.	230 ft.	\$74,816	\$150,000	None	Black Hills Bestg. Co. Helen Duhamel, pres. Peter Duhamel, v.p.	KOTA
TUPELO, Miss.	9	27 Oct.	27 kw.	372 ft.	\$143,753	\$91,992	None	Tupelo Citizens Tv Co. treas. Frank Spain, mgr. Joseph Pettit, chief eng.	---

BOX SCORE

U. S. stations on air, incl
Honolulu and Alaska (28
Nov. '54)
Markets covered

112
219

Post-freeze c.p.'s granted (ex-
cluding 34 educational grants;
20 Nov. '54)
Grantees on air

377¹
304

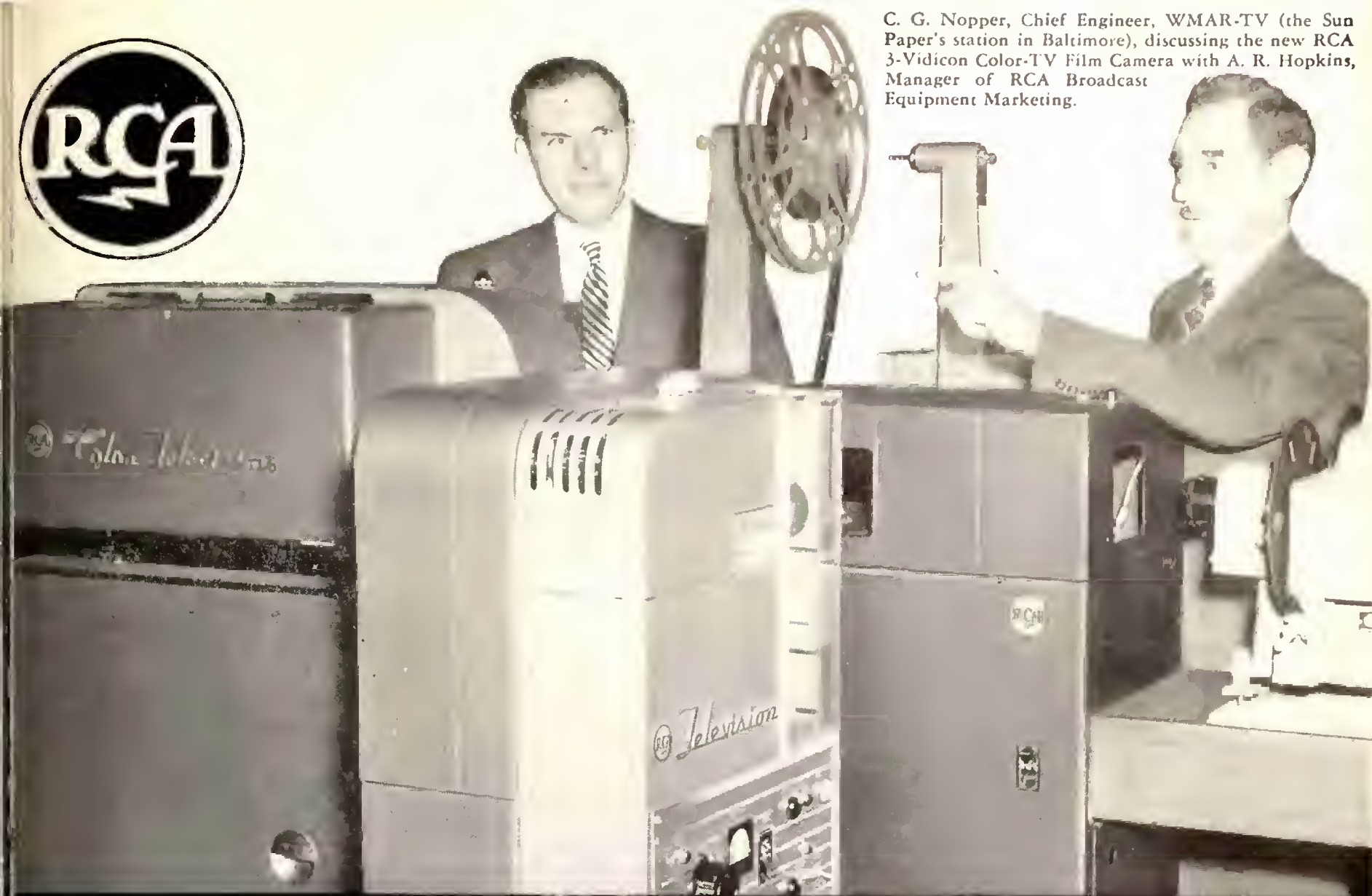
Tv homes in U. S. (1 Sept.
'54) ----- 31,271,000\$
U.S. homes with tv sets (1
Sept. '54) ----- 66%\$

*Both new c.p.'s and stations going on the air listed here are those which occurred between 23 Oct. and 20 Nov. or on which information could be obtained in that period. Stations are considered to be on the air when commercial operation starts. **Effective radiated power. Aural power usually is one-half the visual power. ***Antenna height above average terrain (not above ground). †Information on the number of sets in markets where not designated as being from NBC Research, consists of estimates from the stations or reps and must be deemed approximate. ‡Data from NBC Research and Planning. Percentages based on homes with sets and homes in tv coverage areas are considered approximately. ††In most cases, the representative of a

radio station which is granted a c.p. also represents the new tv operation. Since at present it is generally too early to confirm tv representatives of most grantees, SPONSOR lists the reps of the radio stations in this column (when a radio station has been given the tv grant). NFA: No figures available at present time on sets in market. ‡This number includes grants to permittees who have since surrendered their c.p.'s or who have had them voided by FCC. ‡‡85 ft. above ground. ‡‡‡Not yet on air. ‡‡‡Most of the necessary equipment already on hand. ‡‡‡Pine Bluff, Ark. ‡‡‡Will operate as satellites of KTHA-TV, Tulsa, Wash.



C. G. Nopper, Chief Engineer, WMAR-TV (the Sun Paper's station in Baltimore), discussing the new RCA 3-Vidicon Color-TV Film Camera with A. R. Hopkins, Manager of RCA Broadcast Equipment Marketing.



Now Delivering

RCA 3-V COLOR FILM AND SLIDE CAMERAS

A. R. Hopkins, RCA, and C. G. Nopper, WMAR-TV, inspecting control panel of the new "3-V" Color Film Camera—first one delivered from units now in production.



This 3-Vidicon Color-TV Film Camera handles 16mm, 35mm color film and slides.

- Multiplexing is automatic—interlocked with projector controls
- High Signal-to-Noise Ratio on color and monochrome—even with unusually dense film
- Excellent resolution and gamma
- Adequate reserve of light for dense film
- Color Fidelity as good as Image Orthicon
- Uses conventional TV projector, the RCA TP-6BC

40 TV stations scheduled to receive "3-V" Color Film and Slide Camera equipments within 90 days


Within a few weeks 40 TV stations will be able to meet the demand for color film and slide programs. RCA is now producing and shipping in quantity the finest color TV film-and-slide camera ever designed—the "3-V." Now stations can supplement their color network shows with color motion picture film and

slides. And they can do it the easy way—and at relatively low cost! For information on the RCA 3-V—the Color-TV Film and Slide Camera that excels all other approaches to color film reproduction—see your RCA Broadcast Sales Representative. In Canada, write RCA Victor, Ltd., Montreal.

RCA Pioneered and Developed Compatible Color Television



RADIO CORPORATION of AMERICA
ENGINEERING PRODUCTS DIVISION
CAMDEN, N.J.



COMING

A gra.h

Homer Bell widower,
lawyer, judge, and head of
rollicking household.
Gene Lockhart makes
Homer Bell real,
believable, lovable!

SOON



This is Homer's niece Casey (Cassandra, for long). She's 15, quite a tomboy... but in the process of discovering she's very much a woman.

Maude, Homer's housekeeper. Knows all the local gossip. She's quick with a wisecrack and argues with Homer like an opposing attorney.

new human interest comedy for syndicated TV!

His Honor, Homer Bell

starring Gene Lockhart

A happy, heart-warming show with the broadest audience appeal ever offered for local sponsorship. Each of the 39 filmed episodes is a light-hearted portrayal of goings-on in a typical American household. It's refreshing entertainment the whole family will enjoy!

NBC FILM DIVISION

SERVING ALL SPONSORS...SERVING ALL STATIONS

NBC FILM DIVISION—30 Rockefeller Plaza, New York 20, N. Y. • Merchandise Mart, Chicago, Illinois
Sunset & Vine Sts., Hollywood, Calif. • In Canada: RCA Victor, 225 Mutual St., Toronto; 1551 Bishop St., Montreal

SPONSOR-TELEPULSE ratings of top sp

Chart covers half-hour syndicated film program

Rank row	Past rank	Top 10 shows in 10 or more markets Period 8-14 October 1954		Average rating	7-STATION MARKETS		5-STATION MAR- KETS	4-STATION MARKETS						3-STATION MARKETS		
		TITLE, SYNDICATOR, PRODUCER SHOW TYPE			N.Y.	L.A.	S. Fran.	Boston	Chi.	Detroit	Mpls.	Seattle	Wash.	Atlanta	Balt.	Buffalo
1	2	I Led Three Lives. Ziv (D)		21.0	6.6	14.6	19.3	17.8				11.8	12.7	8.8	14.3	29.5
					wabc tv 10:00pm	kltv 8:30pm	kron-tv 10:30pm	wnac tv 7:00pm				kntv 10:00pm	wrc tv 10:30pm	wla tv 10:30pm	wbal tv 10:30pm	wben-t 9:30pm
2	3	Badge 714, NBC Film (D)		20.5	8.8	19.8	30.5	13.3	18.7	16.5	24.3	22.5	17.4	17.5	19.3	22.8
					wor tv 9:00pm	kltv 7:30pm	kplx 9:00pm	wnac tv 6:30pm	wgn tv 8:00pm	waj tv 7:00pm	kstp tv 9:30pm	king tv 9:30pm	wrc tv 7:00pm	wla tv 9:30pm	wbal tv 10:30pm	wgr t 10:00pm
3	4	Mr. District Attorney, Ziv (A)		19.9	5.7	9.7	16.3	21.3	17.4	13.5	24.0	22.3	10.4	21.8	9.8	22.3
					wabc tv 10:30pm	knxt 10:00pm	kron tv 10:30pm	wnac tv 8:00pm	wkbb 9:30pm	waj tv 10:30pm	kstn tv 7:30pm	king tv 9:00pm	wmal tv 10:00pm	wsh tv 7:00pm	wbal tv 10:30pm	wgr t 7:00pm
4	1	City Detective, MCA, Revue Prod. (D)		19.2	4.3	7.4	16.3	16.0			20.5	19.8				
					wplv 9:30pm	knxt 10:30pm	kron tv 10:00pm	wbz tv 8:00pm			wc-o tv 10:15pm	king tv 8:00pm		wmar tv 11:00pm		
5	7	Liberace, Guild Films (Mu.)		17.8	5.2	7.7	23.5	11.5	14.5	7.8	13.5	18.5	4.9	10.0	9.5	19.8
					wplv 6:30pm	keop 7:30pm	kplx 9:30pm	wbz tv 3:00pm	wgn tv 9:30pm	waj tv 6:30pm	wrcn tv 7:00pm	king tv 8:30pm	witg 10:30pm	wla tv 8:00pm	wbal tv 7:00pm	wgr t 6:30pm
6		Superman, Flamingo, R. Maxwell (K)		16.6	11.2	11.4	15.3	14.8	3.9	12.3	12.5	21.0	13.0	22.8	20.0	25.5
					wrea tv 6:00pm	kltv 7:00pm	kgo tv 6:30pm	wnac tv 6:30pm	wkbb 6:30pm	wxyz tv 6:30pm	wmln tv 7:30pm	king tv 6:00pm	wrc tv 7:00pm	wsh tv 7:00pm	wbal tv 7:00pm	wben 7:00pm
7		Ellery Queen, TPA (M)		16.1		3.9	5.8	15.0		13.0	18.5	19.3	8.2			15.3
						keop 9:00pm	kover tv 8:30pm	wnac tv 11:30pm		wjtk tv 10:30pm	wrcn tv 9:30pm	king tv 8:30pm	witg 10:00pm			wben 10:30pm
7	9	Favorite Story, Ziv (D)		16.1	5.3	7.9	13.3	0.8	13.7	10.3		17.3	9.5	18.3		12.0
					wor tv 9:30pm	kltv 8:00pm	kron tv 7:00pm	wjar tv 7:30pm	wmbq 9:30pm	wjtk tv 7:00pm		king tv 8:00pm	wtop tv 10:30pm	waga tv 7:00pm		wben 11:30pm
9	10	Kit Carson, MCA, Revue Prod. (W)		15.9	10.1	7.8	18.8	22.8		8.8		21.3		13.3	13.8	
					wrea tv 6:00pm	kabe tv 7:30pm	kron tv 1:00pm	wnac tv 8:00pm		wjtk tv 6:00pm		king tv 6:00pm		wla tv 6:00pm	wmar tv 6:00pm	
10		Waterfront, UTP, Roland Reed (A)		15.7	3.7	17.6	12.5	12.0		5.8	14.8	20.5				14.8
					wabd 7:30pm	kltv 7:30pm	kgo tv 9:30pm	wbz tv 7:30pm		wxyz tv 7:00pm	kstp tv 10:15pm	komo tv 8:30pm				wgr t 7:00pm
Rank row	Past rank	Top 10 shows in 4 to 9 markets		Average rating	7-STATION MARKETS		5-STATION MAR- KETS	4-STATION MARKETS						3-STATION MARKETS		
		TITLE, SYNDICATOR, PRODUCER SHOW TYPE			N.Y.	L.A.	S. Fran.	Boston	Chi.	Detroit	Mpls.	Seattle	Wash.	Atlanta	Balt.	Buffalo
1		Stories of the Century, Hollywood Tv (W)		15.7		13.1	2.5			16.8	4.8	19.3		10.3		
						kltv 9:00pm	kover tv 7:00pm			wxyz tv 6:00pm	wmln tv 7:00pm	king tv 8:00pm		wsh tv 11:00pm		
2		The Falcon, NBC Film, Federal Telefilms (M)		15.1		7.9	10.5					20.5				
						knxt 10:30pm	kron tv 11:00pm					king tv 9:00pm				
3	2	Inner Sanctum, NBC Film (D)		14.0	4.8	8.2	16.8			5.8	11.5	15.5				
					wor tv 9:00pm	kltv 9:00pm	kron tv 10:30pm			eklv tv 10:30pm	eten tv 10:00pm	komo tv 10:30pm				
4	7	Gene Autry, CBS Film (W)		13.3		8.8		15.8	13.7	11.3		16.8				
						knxt 7:00pm		wnac tv 6:30pm	wblm 5:30pm	wjtk tv 6:00pm		king tv 6:00pm				
5		Doug, Fairbanks Presents, Intrst, Fairbks (D)		12.0	13.6	9.7				15.8	9.0					
					wmbi 10:30pm	krea 10:30pm				kstn tv 10:15pm	kntv 10:00pm					
6	9	Duffy's Tavern, MPTv (C)		11.1		5.9			7.9			14.5	9.9			
						kfla 8:00pm			wgn tv 8:30pm			komo tv 7:00pm	wtop tv 8:30pm			
7	6	I'm the Law, MCA (D)		10.8	2.9	6.2	4.3				11.0					
					wla tv 7:30pm	kfla 8:30pm	kover tv 8:30pm				wmln tv 10:00pm					
8		Story Theatre, Ziv, Grant-Realm (D)		10.5		3.4		22.8		8.8						
						on 7:00pm		wpac tv 8:00pm			wmln tv 9:00pm					
9	1	Counterpoint, UTP, Bing Crosby (D)		10.1	2.0	3.8							4.2			4.
					wabd 9:00pm	tv 10:00pm							witg 9:30pm			wbul 10:30pm
10		King's Crossroads, Sterling (D)		10.1		2.4	9.8	4.3				9.0				
						khj tv 8:00pm	kron tv 8:00pm	wbz tv 3:30pm				king tv 7:00pm				

Show type symbols: (A) adventure; (C) comedy; (D) drama; (Mu) musical; (W) Western. Films listed are syndicated, half hour length, telecast in four or more markets. The average rating is an unweighted average of individual market ratings listed above. Blank space indicates film not broadcast in this market 8-14 October. While network shows are fairly

stable from one month to another in the markets in which they are shown, this is not much less extent with syndicated shows. This should be borne in mind when analyzing trends from one month to another in this chart. *Refers to last month's chart. If blank was not rated at all in last chart or was in other than top 10. Classification as

ally made for tv

STATION MARKETS

7.8	Mlwkee.	Phila.	St. L.
is-tv 8pm		wcau-tv 7:00pm	
1.8	10.3	14.3	29.3
w-c 0pm	wcan-tv 7:00pm	wcau-tv 7:00pm	ksd-tv 9:30pm
1.5	22.3	10.0	23.8
w-c 0pm	wtmj-tv 10:30pm	wptz 10:30pm	ksd-tv 10:00pm
		5.0	25.0
		wfil-tv 7:00pm	ksd-tv 9:45pm
9.3	37.8	9.5	21.8
s-tv 8pm	wtmj-tv 8:00pm	wptz 11:00pm	ksd-tv 10:00pm
1.0	18.5	7.2	19.3
is-tv 0pm	wtmj-tv 4:00pm	wcau-tv 7:00pm	ksd-tv 6:00pm
	18.3		16.3
	wtmj-tv 10:30pm		kwk-tv 9:00pm
			25.0
			ksd-tv 9:30pm
3.5	26.5	9.2	21.8
ns-tv 0pm	wtmj-tv 5:00pm	wptz 6:00pm	ksd-tv 5:00pm
1.8	10.8	12.0	
s-tv 0pm	wcan-tv 7:00pm	wcau-tv 6:30pm	

7.0	ksd-tv 9:30pm
7.0	kwk-tv 10:00pm
7.0	ns-tv 1:30pm
2.0	ksd-tv 5:30pm
10.3	kwk-tv 3:30pm
6.9	wptz 7:00pm

2-STATION MARKETS

Birm.	Charlotte	Dayton	New. Or.
19.8	48.0	23.5	37.8
wabt 9:30pm	wbtv 9:30pm	whio-tv 9:00pm	wdsu-tv 9:30pm
26.8	45.5	16.5	
wbre-tv 9:30pm	wbtv 10:00pm	wlw-d 7:00pm	
29.0	48.3	19.5	27.8
wbre-tv 9:30pm	wbtv 8:00pm	wlw-d 10:30pm	wdsu-tv 10:30pm
14.8	50.5	17.3	40.3
wabt 9:00pm	wbtv 8:00pm	wlw-d 8:00pm	wdsu-tv 10:00pm
31.3		20.5	46.5
wabt 9:00pm		whio-tv 7:30pm	wdsu-tv 9:30pm
18.0	34.5	10.5	24.3
wbre-tv 6:00pm	wbtv 5:30pm	wlw-d 6:00pm	wdsu-tv 5:00pm
			44.0
			wdsu-tv 9:30pm
	46.5	12.3	45.5
	wbtv 9:30pm	wlw-d 7:00pm	wdsu-tv 9:30pm
14.8		15.8	
wabt 6:00pm		wlw-d 6:00pm	
14.8		25.3	33.5
wbre-tv 10:00pm		whio-tv 7:00pm	wdsu-tv 10:30pm

25.3
ksd-tv
9:30pm

22.8
kwk-t
10:00pr

1.0
:tvn
30pm

7.8.0
ksd-tv
5:30pm

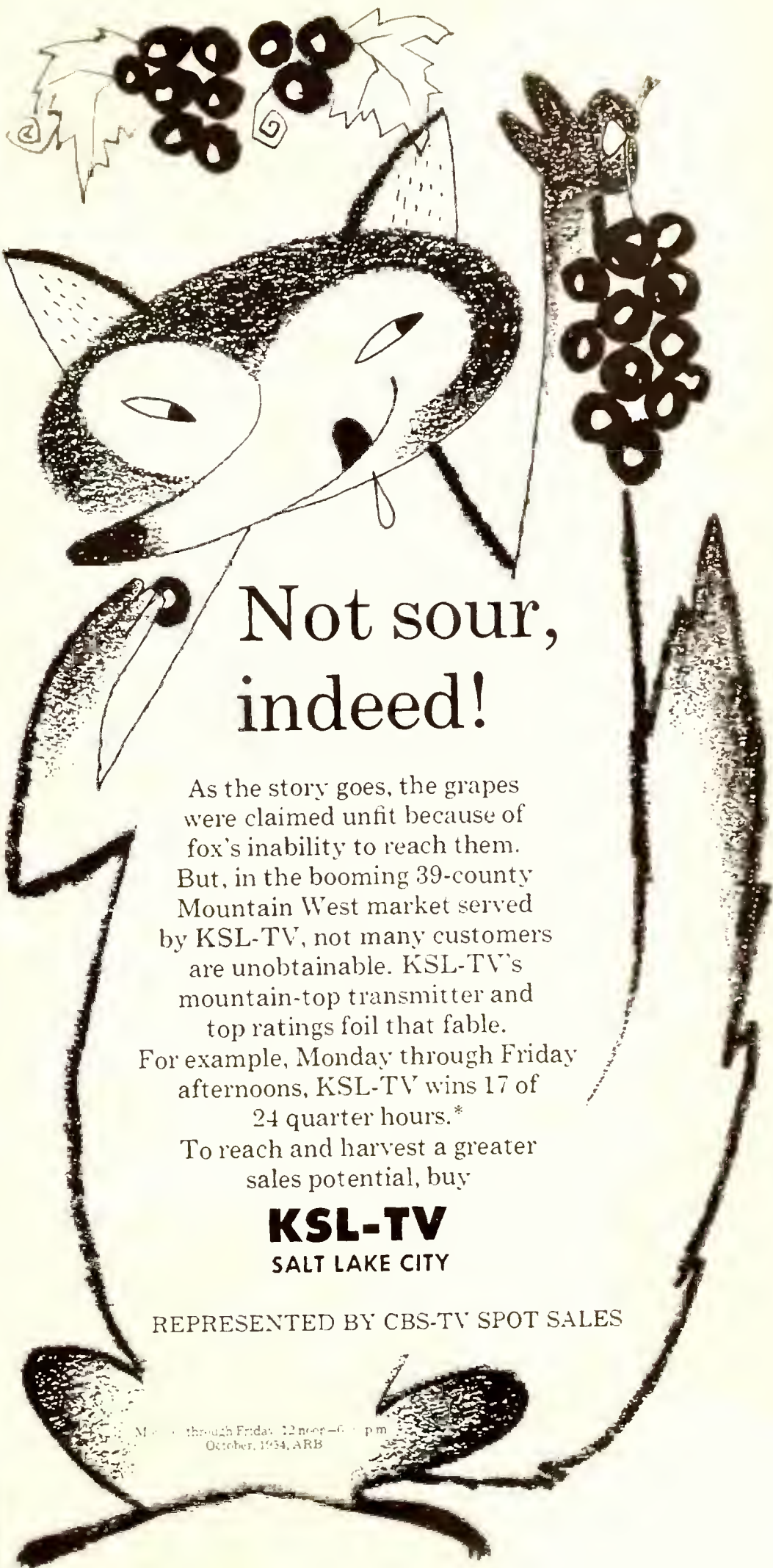
12.8
kwk-t
3:30pm

1

37.5
wdsu-tv
10:00pm

25.0
wdsu - tv
4:30pm

in market is Pulse's own. Pulse determines number by measurements are actually received by homes in the metropolitan given market even though station itself may be outside metro-^a of the market.



Not sour, indeed!

As the story goes, the grapes were claimed unfit because of fox's inability to reach them. But, in the booming 39-county Mountain West market served by KSL-TV, not many customers are unobtainable. KSL-TV's mountain-top transmitter and top ratings foil that fable. For example, Monday through Friday afternoons, KSL-TV wins 17 of 24 quarter hours.* To reach and harvest a greater sales potential, buy

KSL-TV
SALT LAKE CITY

REPRESENTED BY CBS-TV SPOT SALES

Monday through Friday 12 noon - 6 p.m.
October, 1954, ARB

ZIV's *GLORIOUS* NEW TV

TV's new
**FUN
SHOW**

The **EDDIE
CANTOR**
Comedy Theatre



★ SOMETHING NEW AND EXCITING EVERY WEEK!

The Biggest and Most Elaborate TV Series Ever Produced for Local Sponsorship!



EXTRAVAGANZA!

STARS!

LAUGHS!

SONGS!

BRILLIANT
MUSICAL
REVUES

GREAT
COMEDY
STORIES!

**so BIG! so LAVISH!
so ELABORATE!**

With guest stars including Brian Aherne, Don DeFore, Pat Crowley and many more. You'll have the most responsive audience in Television history!

with

**EDDIE
ANTOR**

Star, Your Host,
and Producer!

WTV

NEW YORK • CINCINNATI • HOLLYWOOD

COVER NORTH CAROLINA'S

Rich, Growing

"GOLDEN
TRIANGLE"

WINSTON-SALEM

GREENSBORO

HIGH POINT

with

WSJS

TELEVISION

CHANNEL 12

* A 24 COUNTY
MARKET WITH
A POPULATION
OF 1,303,700

(Sales Management 1954
Survey of Buying Power)

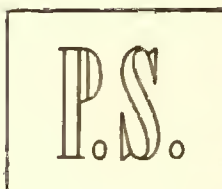
NOW SHOWING!—ALL NBC COLOR SHOWS



Interconnected
Television Affiliate

National Representative:
The Headley-Reed Company

New developments on SPONSOR stories



See: Researchers show tv ups sports attendance

Issue: 21 May 1951, page 30

Subject: Effect of television coverage of sports events on stadium box office

Television coverage of sports events tends to increase over-all interest in sports and attract bigger spectator crowds who want to see sports "live."

That's the essence of two surveys made by two different research organizations in two widely separated areas.

The first survey was made jointly by KMTV, Omaha, and the Omaha Cardinals at a combination baseball exhibition and regularly scheduled Western League game between Omaha and Sioux City on 2 September. In each section of the stands respondents were selected at random. On the basis of 596 personal interviews, the research firm making the survey—Edward G. Doody & Co. of St. Louis—found the following:

- During 1954, 78.2% of the respondents had attended one or more baseball games (and 43% had attended six or more games).
- On the other hand, 83.9% had seen one or more games over television this year (47% saw six or more on tv).
- When asked, "Would you rather see the game in person at the ball park or watch it over tv?" 87.1% said they'd rather see it in person; 8.1% said "over tv," and 4.8% had no preference.

Answers to another question disclosed that 90.1% of the respondents had a tv set in their homes.

One of the most interesting questions sought to find out whether tv has increased interest in baseball. Here are the results:

Has your interest in baseball increased or decreased within the last five years?

	Entire sample	Games attended this year:	
		1 or more	None
Interest has:	596 (100.0%)	466 (100.0%)	130 (100.0%)
Increased	67.6%	70.4%	57.7%
Decreased	4.4	3.0	9.2
Remained about same	26.8	26.6	27.7
Entirely disinterested	1.2	—	5.4

Said the Doody research firm: "In the case of both radio and television, persons who listen and view baseball attend the Cardinal games in greater proportion than those who do not. Almost nine out of 10 fans in attendance listen to play-by-play baseball over the radio. A similarly high percentage have viewed at least one televised game this season . . ."

The second baseball survey was conducted in television homes in the New York Metropolitan area during September by Advertest Research. Advertest interviewed 759 adult men and women, found:

"Sports programs on television attract a large percentage of females to swell total popularity of sports as a major tv program feature." About one out of two women viewers credited tv with increasing their interest in sports, Advertest reports. "Similarly," Advertest found, "television has had almost equal influence on male interest in sports."

While the Doody survey made in Omaha considered only baseball, the Advertest study covered 10 major sports. Of these, baseball attracts 90% of the male audience and 70% of the female audience—making it the most popular televised sport. Boxing was second among men while college football was second among women. Advertest found that 46% or more of the male tv viewers and 17% of the females attended one or more games in person. ★ ★ ★

WSM ADVERTISERS KNOW A GOOD THING WHEN THEY SEE IT!

Frequent and sudden shifts of media and methods of selling are commonplace in the advertising business. An advertising campaign must produce results or be supplanted by a different approach. Thus, we point to the fact that advertisers such as these have continued their same WSM live talent programs year after successful year. This is notable recognition of proven selling power, pointing the way to increased sales for *your product* in the rich Central South Market.



MARTHA WHITE MILLS, INC.

10 Consecutive Years



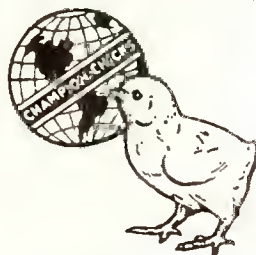
R. J. REYNOLDS

15 Consecutive Years



TENNESSEE COAL & IRON

10 Consecutive Years



CARTERS CHICKS

18 Consecutive Years



WARREN PAINT

10 Consecutive Years



RC COLA NEHI CORPORATION

13 Consecutive Years

Jefferson Island



JEFFERSON ISLAND SALT

6 Consecutive Years



AMERICAN TEA & COFFEE CO.

10 Consecutive Years



O'BRYAN BROS. DUCKHEAD WORK CLOTHES

5 Consecutive Years



FLEMING'S WALLRITE

11 Consecutive Years



COLUMBIANA SEED COMPANY

6 Consecutive Years



DR. LEGEAR

13 Consecutive Years



STUDEBAKER

15 Consecutive Years

WSM

Nashville

Clear Channel

50,000 Watts

HOUSING SITES

SPONSOR: Ohio Valley Realty Corp.

AGENCY: Direct

CAPSULE CASE HISTORY: Within six weeks of its first plunge into local television, Ohio Valley Realty sold all its housing sites. Campaign involved one-minute announcements and I.D.'s, scheduled more heavily on Mondays and Saturdays. Announcements were placed around fight talks, wrestling, films and local live shows. WCPO-TV announcers used a humorous and informal approach. Company also made a point of offering special inducements, like a book on housing plans, during their weekly announcements. Cost for announcements were \$85; for I.D.'s, \$29.75.

WCPO-TV, Cincinnati

PROGRAM: Announcements, I.D.'s



**TV
results**

HOMES

SPONSOR: Veterans Loan & Realty Co.

AGENCY: Direct

CAPSULE CASE HISTORY: In order to push the sale of homes in a new development, the Veterans Loan & Realty Co. placed a schedule of announcements on WJBF-TV. Homes sold for \$6,500. In a one-day campaign of five announcements 53 houses were sold. By the end of the week all 85 homes in the subdivision were sold. Company grossed sales of \$552,500 from an expenditure of \$192.50. Veterans Loan & Realty reports it is amazed at the impact television had on its sales.

WJBF-TV, Augusta, Ga.

PROGRAM: Announcements

AUTOMOBILES

SPONSOR: Cox Motor Co.

AGENCY: Direct

CAPSULE CASE HISTORY: As an initial experiment with television, the Cox Motor Co., Tulsa, bought the second quarter of a national league pro football game, a regular Sunday afternoon feature on KCEB. During the program Cox Motors offered a used-car special on a 1953 Plymouth Sedan. Within a few minutes after the game the car was sold. Sponsor received numerous calls for many days after the program. Cox feels it made many potential customers from these late callers. Total cost for sponsorship was \$155.

KCEB, Tulsa

PROGRAM: National League pro football

DEPT. STORE

SPONSOR: Hudson Brothers

AGENCY: Direct

CAPSULE CASE HISTORY: With sales mounting each month television appears to be the cheapest advertising Hudson Brothers has ever used. Hudson's spend \$1,200 a month for a 6 p.m. newscast five days a week over KTEN. Sales attributed to tv are now averaging \$15,000 a month and Hudson's expects them to double by Christmas. The second week store was on the air a woman came from 70 miles away and bought a hundred dollars worth of merchandise; the next week she came and spent another hundred. With sales like this Hudson feels television is doing a job for them.

KTEN, Ada, Okla.

PROGRAM: 6 P.M. New

DAIRY

SPONSOR: Green Meadow Dairies

AGENCY: Batz, Hodgson
Newhouse

CAPSULE CASE HISTORY: Aiming at a young audience Green Meadow Dairies bought a late-afternoon Western film on WROM. The show, Wranglers' Club consists of one Western movie a week shown in 15 minute segments across-the-board. Green Meadows sponsor two segments a week. By the third week on television the sponsor reported 230 new route customers. Because of customer response, Green Meadows intends to keep sponsoring show as main sales vehicle. Cost per segment is \$45.

WROM, Rome, Ga.

PROGRAM: Wranglers' Club

COLORING SETS

SPONSOR: American Pencil Co.

AGENCY: Doyle Dan
Bernbach

CAPSULE CASE HISTORY: Children are great copy cats. Ever since 4 October when Herb Sheldon started filling in and coloring a picture a week on his early morning show sales have tripled for the American Pencil Co. The Venus Paradise set is also promoted in stores with pictures of Herb Sheldon. The show is geared to both children and mothers by teaming Herb Sheldon with Josephine McCarthy, who has a home-cooking segment. Sponsor buys participations on four shows a week, cost is \$850.

WRCA-TV, New York

PROGRAM: Herb Sheldon
with Josephine McCarthy

CEREALS

SPONSOR: Carnation Co.

AGENCY: Erwin, Wase

CAPSULE CASE HISTORY: During the slow summer months the Carnation Co. purchased three participations a week on Bar 27 Corral to sell Alber's Oats and Carnation Corn Flakes. After only a short time corn flake sale increased 365% and oat sales rose 35%. KPTV reports "The advertiser and the local salesman are so enthusiastic over the results of their television advertising that they have become great boosters of television." Carnation schedules personal appearances for Heck Harper star of the show, in grocery stores and uses point-of-sale merchandising. Cost per participation is \$65.

KPTV, Portland, Ore.

PROGRAM: Bar 27 Corral



The direction— of any film is a complex procedure where experience plays an important part in obtaining the desired effects. And so it is in the film processing laboratory.

At Precision, expert guidance through each phase of the processing operation assures producers, cameramen and directors the finest possible results.

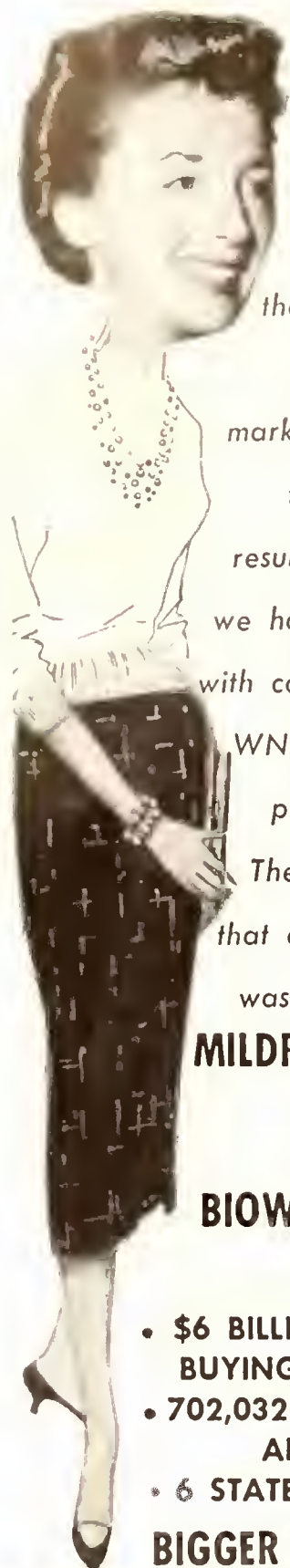
All of which leads to another form of direction: West of 5th Avenue on 46th Street in New York to Precision. That's the right direction for you wherever you are and whatever your film processing problem.

In everything there is one best... in film processing, it's **Precision.**

P R E C I S I O N

F I L M L A B O R A T O R I E S , I N C .
21 WEST 46TH STREET NEW YORK 36, N. Y.

A division of J. A. Maurer, Inc.



"It takes
the right station
in the right
market to produce
the right sales
results. That's why
we have advertised
with confidence over
WNHC-TV for the
past five years.
The results prove
that our confidence
was well placed."

MILDRED FULTON

Time Buyer

BIOW COMPANY

- \$6 BILLION PLUS IN
BUYING POWER...
- 702,032 SETS IN THE
AREA...
- 6 STATE COVERAGE

BIGGER THAN EVER
316,000 Watts

And the rates are still
the same.

Ask your KATZ man



**CONNECTICUT'S
Channel 8**



agency profile

Thomas D'Arcy Brophy

Chairman of the Board
Kenyon & Eckhardt, New York

Thomas D'Arcy Brophy, K&E's chairman of the board, began to be interested in radio as a result of a car accident in 1933.

"While I was in the hospital, I listened all day long and rated each show according to the commercial appeal I thought it had," he told SPONSOR. "I found out that my judgment was infallible: I was always wrong."

But when he came back to K&E after a two-year hospital siege, Brophy was familiar with every network soap opera and variety show on the air. When tv became commercial, Brophy studied the new medium intensively. He used this knowledge to formulate some air media advertising philosophies which K&E now applies.

"Tv is the ideal medium for personalizing a corporation. More businessmen will take advantage of it some day to present their policies to the public."

In line with the idea of "personalizing business," Bill Mennen Jr., executive v.p. of the Mennen Co. (through K&E), is now appearing on tv programs around the country, talking about business and current events. In another instance, K&E stars the president of a company in the firm's commercials—Mrs. Rudkin of Pepperidge Farm.

"It's product selling, not gratitude for free entertainment that gets listeners or viewers to buy a sponsor's wares. That's one of the reasons why the magazine concept of selling tv time is not only sound but inevitable as tv costs continue rising."

Today K&E spends some 45% of more than \$50 million 1954 billings in air media. Among shows that K&E clients sponsor on tv are: Ed Sullivan's *Toast of the Town*, CBS TV, Sundays 8:00-9:00 p.m. for the Lincoln-Mercury Dealers and 13 full sponsorships of NBC TV's *Producer's Showcase*, Mondays 8:00-9:30 p.m., for the Ford Motor Co. and RCA; *Caesar's Hour* NBC TV for RCA; *Rin Tin Tin* ABC TV for Nabisco; half of *Hit Parade* for Budweiser.

Brophy's "hobby" is a continuous schedule of civic work. As president of the American Heritage Foundation, he was largely responsible for the Freedom Train. As member and director of civic and professional organizations, he is often invited to make speeches.

"Dad tests his speeches on Mother and me first," Joan, Brophy's younger daughter, told SPONSOR. A Sweet Briar graduate of 1954, she's now on the editorial staff of *Glamour* magazine. ★ ★ ★



**The Red
River Valley's
rich black
top soil is
16" deep!**

HERE'S a story you ought to know about the Red River Valley—a story that explains why people here are among the Nation's top buyers!

Don't take our word for it. Here's what the Encyclopedia Britannica says:

"This valley (the Red River Valley) was once the bed of a great glacial lake. Its floor is covered by the rich, silty lake deposits, coloured black by decayed vegetation, which makes it one of the most fertile tracts of the continent. Being free from rocks, trees and hills, its wide areas were quickly brought under cultivation by the pioneer, and the valley has continued to be one of the most famous grain-producing regions of the United States."

But the Britannica fails to add that grain accounts for only 30% of the Valley's farm income—and that hogs, lambs, dairy products, beef cattle and other crops account for the other 70%.

Fargo is on the banks of the Red River, the center of the old Valley. Our deep, deep top-soil makes deep, deep pocketbooks. The twenty-six counties in the Fargo Trading Area have a population of 483,700 people. The average per-family sales of these people is \$4164, annually, as against \$3584 for the rest of the nation.

The average farm in this area produces a gross income of \$9518 as compared with the average national farm income of \$6687.

You avaricious advertisers grasped the situation a long time ago, and started pouring money into Red River Valley media. And you poured it *right!*

HERE'S a story you ought to know about how and why you advertisers choose WDAY almost unanimously (and now WDAY-TV, too)!

From its very first day, in 1928, WDAY set out to run the goldernedest radio station in America.

Out in the farms and hamlets where the Pierce-Arrows, Cadillacs and Studebakers often got mired down in the winter barnyards, people began at once to listen to WDAY.

Also in the prosperous towns. Also in roaring Fargo itself.

Years later, other stations, and all the networks, came into the area—but WDAY was miles and miles ahead *and still is*. Year in and year out, WDAY racks up some of the most amazing mail-order stories you ever heard of! . . . Fan mail pours into WDAY at the rate of 400 letters a day, including Sundays and holidays! . . . More than 10,000 families have taken *paid* subscriptions to "Mike Notes", WDAY's monthly newspaper.

Let your Free & Peters Colonels give you the whole WDAY story. It's *really* something!

WDAY

FARGO, N. D.

NBC • 5000 WATTS • 970 KILOCYCLES

FREE & PETERS, INC.

Exclusive National Representatives



round-up



Early 'Cantor Theatre' sponsors signed for 75 markets

Ziv Television Programs *Eddie Cantor Theatre*, probably the most expensive syndicated film show to date, got off to a quick sales start. By 26 November sponsors had signed for the series in more than 75 markets.



Highly priced Cantor comedy wins acceptance

Some of the earliest sponsors bought the show in multiple markets: Drewry's

Ltd. signed for 14 Midwestern markets, including Chicago; San Francisco Brewing Co. bought it in 12 markets; Blatz Beer will sponsor it in seven Wisconsin markets.

Ziv's salesmen are using a unique presentation in pitching the half-hour show to prospects—a four-color spiral-bound presentation measuring almost a foot and a half high by three feet wide. Presentation explains the show, cites facts like "Cantor's average Nielsen rating on the network: 40." It points out that the show will feature comedy stories two out of three weeks with Cantor as host; every third week a musical revue starring Cantor. Presentation also gives prospect a glimpse of the merchandising and promotion he gets from Ziv.

WNEW gets high-brow sponsors: diamonds, yachts, furs

New York's WNEW has long been noted for its list of sponsors selling mass-consumer items—toothpaste, for example. But listeners were surprised to hear commercials last week for things costing from \$22,000 to \$49,000 each.

The items being advertised are diamond-studded jewelry, mink coats and yachts. The sponsors offering these wares are Van Cleef & Arpels, well-known jewelry emporium; Gunther Jaeckel, exclusive women's clothier; Chris-Craft motor yachts.

Jerry Marshall, who conducts WNEW's *Make Believe Ballroom*, advertises the luxury articles on his show. And also in person. For listeners are invited to write Marshall for more information if they're contemplating purchase of, say, the \$49,000 53-foot Chris-Craft. Marshall then personally assists in closing the sale.

"At first sight, selling of furs, yachts and jewels by a disk-jockey may seem ridiculous," Richard D. Buckley, owner-manager of WNEW, said. "But you don't have to sell a lot of diamond necklaces, Labrador minks or cruisers to satisfy a sponsor. We're betting

that among the millions who listen there is a group infinitesimal in numbers, but tremendous in influence, who will make this sort of thing pay."

Typical commercial on Marshall's 5:35 to 7:30 p.m. show goes like this:

"Are you one of the select few whipping along the highway heading for your country residence? Are you riding elegantly in an imported Jaguar, a fine Alfa Romeo [pronounced 'romayo'], or a classic Rolls Royce? To those who like the best, there is just one more level of traveling in which you may be interested—sea level. And the Chris-Craft 53-foot Constellation. Chris-Craft, master of marine architecture, has shaped a queen of the seaways that is the ultimate in luxurious travel anywhere on the seaways of the world. This resplendent 53-foot Constellation, powered by three 200-horsepower marine engines, is priced at 49 thousand dollars. You can be sure that whether you dock at the Riviera or Port-au-Prince, your yacht—your Chris-Craft Constellation

is the focus for all eyes that recognize seaworthiness and marine aristocracy. . . ."

★ ★ ★

After civic groups fail WFEA draws plenty of blood

Time after time various civic groups in Manchester, N. H., had sponsored blood donation drives, but each time they fell behind the quotas set by the American Red Cross. Then, a few weeks ago, WFEA sponsored a blood drive—and the quota was exceeded by more than 100 pints.

WFEA began promoting the blood drive a week before the day it was scheduled. Every member of the staff

personalities, engineers, office workers, salesmen—went on the air appealing for help in obtaining blood. And transcriptions made by persons who had received free Red Cross blood were aired every hour day and night for the entire week. WFEA News Editor Al Rock had a pint of blood drawn while he read a newscast on the air to show that there was no pain or after effect.

★ ★ ★

Briefly . . .



The official thermometer for the United Good Neighbor Drive in Seattle and King County is the KING-TV transmitting tower. The KING-TV tower thermometer shows the daily (and nightly) progress of the drive. Several hundred lights were strung up through the middle of the station's tower by the KING-TV engineering staff, headed by James L. Middlebrooks, engineering director for the station. The KING-TV tower, situated atop Queen Anne Hill, extends 1,000 feet above sea level. The station says it's the highest point in central Seattle and that the illuminated tower is visible throughout the city.

Bosomy billboards are used by KUDL, Kansas City, on a 12-month schedule as part of its local promotion. The boards (see picture) are



permanent and the station reports that response "has been all but terrific."

* * *

Governor-elect Marvin Griffin of Georgia journeyed from the Peach State to Daytona Beach, Fla., in order to tell broadcasters assembled there for the NARTB Fifth District meeting how much he appreciated their help.



Griffin said that the broadcasters actually made it possible for him to win the primary elections because they enabled him to answer hostile newspaper criticism. Here Hal Fellows, NARTB president (l.) and John Fulton, WQXI, Atlanta, director of the Fifth NARTB District (r.), talk with Gov. Griffin.

* * *

In Milwaukee, in spite of the city's claim as the nation's beer capital, a self-avowed "coffeehead" was elected to the post of county surveyor. In a nearly completed official election canvass, Robert E. "Coffeehead" Larsen has 406 votes to a runnerup's 60. Larsen, WEMP's early morning disk jockey, was thrown into the race for surveyor when WEMP newsman Don O'Connor pointed out that there were practically no duties and no salary connected with the post but that the surveyor was entitled to an office and a desk in the court house. Afternoon WEMP d.j. Tom Shanahan, who has a running air feud with Larsen, de-

(Continued on page 119)

**NOW!... double the wallop
in the Detroit area!**

CKLW-TV
channel
9
325,000
WATTS

CKLW
radio
800 kc
50,000
WATTS

**THE
MOST POWERFUL
RADIO AND TELEVISION
COVERAGE
IN THE
MARKET!**

Adam J. Young Jr. Inc.
National Rep.

J. E. Campeau, Pres.
Guardian Bldg.
Detroit



Buffalo's Pioneer Television Station
Covers Western New York—the Empire
State's Second Largest Market
Northwestern Pennsylvania and Parts
of the Canadian Province of Ontario

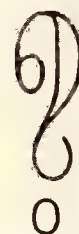
Get the WBEN-TV Story From

HARRINGTON, RIGHTER & PARSONS, INC.

SPONSOR Asks...

a forum on questions of current interest
to air advertisers and their agencies

How do you feel about sponsors as salesmen on radio and tv



THE PICKED PANEL ANSWERS O.K. IF SHOWMAN IS RELAXED

By Howard Connell

*V.P. and Director of Radio-TV
Ogilvy, Benson & Mather, New York*



It depends essentially on the charm, persuasive gifts and convincingness of the particular sponsor before a camera or microphone. Salesman-

ship has to do with human ingredients: either you have the necessary personal qualifications or you don't.

In tv particularly, there is the special problem of self-consciousness which often overtakes the man who is not a professional performer. Although a man may be a good salesman in the usual situation where he is face to face with another person—something often happens when he is under lights and before a camera. If he is not at ease, his effectiveness is diminished considerably.

The same man who can persuade the fellow next to him to try his brand of cigarette finds it difficult to do the same thing on tv—largely because the element of personal contact is missing. But this is no sweeping generalization. Some people are natural born salesmen and can sell anywhere. On the other hand, some very strong men have become utterly demoralized before a staring camera and glaring lights.

Comdr. Whitehead, whose voice speaks for Schweppes, is more of an actor than an actor is. He is V.P. of the Schweppes company in London, and president of Schweppes (U.S.A.). But he has had an education in drama and has become a professional at presenting himself.

On the radio, his very distinctive

British voice stands out in a day of commercials. People remember it. He has a great ability to understate, which is the British way. While his voice has irritated some people, at least it has attracted a great deal of notice. (The radio commercials are heard in major markets like New York, Chicago, Miami, New Orleans, Los Angeles—where Schweppes has the most distribution).

Although his commercials run only on radio at this time, Comdr. Whitehead would be an excellent personality on tv: he is striking in appearance, very handsome and distinguished-looking, and with his polished manner and distinctive voice, makes a memorable impression.

If a sponsor, or any executive in a sponsor's organization is anywhere near as effective a salesman as Comdr. Whitehead, then, I say, he most certainly should sell on the air.

MORE SPONSORS SHOULD SELL

By Grayson F. Lathrop

*Vice President
Kenyon & Eckhardt, New York*



Casting the sponsor or manufacturer in the role of spokesman and salesman for his own products is, as an advertising technique, almost as old as modern advertising itself.

It achieved one of its most effective expressions 22 years ago in the old Plymouth ad in which Walter Chrysler invited customers, in a famous headline, to "Look at All Three."

The advantages of the device are fully as cogent for radio and television today as they have been for print.



Should the sponsor speak?

Years ago, the form of advertising which showed the picture of a plant or the founder of a firm became archaic. These were more interesting to the advertiser himself than to the reader. Advertising textbooks cited this as a poor approach. Yet nowadays in tv and radio, there are many instances in which the client himself successfully takes the role of spokesman—two such clients are pictured at left: top, Mrs. Margaret Rudkin, pres.; Pepperidge Farms; bottom, Comdr. W. E. Whitehead, pres., Schweppes (U.S.A.), Ltd. What do advertising people think of this approach? Here are four views.

To begin with, a vital ingredient in good salesmanship is thorough knowledge of the product itself. No one knows the product better than the man who makes it. The manufacturer is, therefore, in a position to sell his product with understanding and persuasiveness. He is not just a "paid salesman."

Second, the sponsor in talking about his own product carries with him the spirit and power of his own organization.

These two advantages combine to create a third—namely, a clear and forceful identification in the public's mind of the product with a personality.

These advantages can be exploited only when the sponsor himself, as a personality and human being, meets certain qualifications:

1. He must have good public address and a friendly, natural manner that enables him to communicate warmly with his audience.

2. He should, as a personality, relate credibly to the product he is selling. A Walter Chrysler selling automobiles is a wholly believable person. The same man selling ladies underwear might not be.

3. Since in all probability the sponsor is not a trained actor or speaker, he should be willing to take direction—to help overcome tension and achieve a relaxed delivery.

4. He should be willing to consider the advice of his advertising counselors on what he should and should not say and what sales arguments will prove most telling with his audience.

How effective a sponsor can be in this assignment is demonstrated in a recent series of television commercials for Pepperidge Farm brand. Pepperidge bread is a premium-priced loaf baked in the old-fashioned tradition of firm texture and rich, homey flavor. Mrs. Margaret Rudkin, Founder and President of Pepperidge Farm Bakeries, had over the years become identified with her product as the guiding spirit over all aspects of its manufacture.

Two years ago, Pepperidge launched an intensive television spot campaign in a dozen major markets. Kenyon & Eckhardt recommended that Mrs. Rudkin herself appear in the commercials and tell friends and prospects how her bread was made and good it was. Her

(Please turn to page 120)

(With apologies to Willie Mays)

say hey! sell in the day over WMCT, Memphis

Sell in the day on WMCT on shows that have established local personalities, in participating programs combining live personal selling with established film and local entertainment vehicles.



Participating spots on
CAPTAIN VIDEO
available at only **\$1.32** cost
per thousand families*

★ Based on August, 1954, Pulse

CAPTAIN VIDEO is heard Monday through Friday over WMCT 5-5:15 P.M. with Trent Wood. Card rate applies—no premium charge for live announcements.

What makes the DAY so BRIGHT over WMCT?

- Preferred low band Channel 5
- Maximum power (100,000 watts transmitting from our 1088 foot tower)
- Audience established since 1948
- The first station in the heart of the Mid-South agricultural and industrial empire serving the largest area with the clearest picture in the Mid-South from Memphis

day time's
the smart buy
over . . .

WMCT
Memphis' first
TV station

WMC - WMCF - WMCT
Memphis
Channel 5

NOW 100,000 WATTS

Affiliated with NBC • Also affiliated with ABC and DUMONT

NATIONAL REPRESENTATIVES
THE BRANHAM CO.

Owned and operated by
THE COMMERCIAL APPEAL

TIMEBUYERS' PORTRAITS

(Continued from page 37)

program patterns every time I do," he told SPONSOR. "This applies particularly to Lambert Pharmacal, which has nationwide spot radio and tv announcements, and Phillips Petroleum, which is currently very active in tv spot in its marketing area with the film show *I Led Three Lives*, filmed highlights of Big Ten and Big Seven football, and spot radio. You can learn a lot of things about local broadcasting by actually seeing it in action that you can't learn from looking at local ratings."

Bill, who is a former K&E buyer, also buys for Hat Corporation of America (when it is active).

He is constantly in contact with station reps. "I have talked with as many as 25 in one day when a campaign is breaking," he told SPONSOR. "I try to keep the door open and the phone clear for them if only to keep close tabs on what kind of availabilities are being offered and how local competition is shifting. Occasionally we are faced with the problem of a major product introduction in a short time—such as Phillips' new 66 Flight Fuel last season or Lambert's Antizyme Tooth Paste—and we can't allow ourselves to be caught flat-footed on how things stand in the spot field. Besides renewals of spot radio and tv contracts are always coming up, and we have to know the general situation in order to judge whether we'll recommend a renewal to the client."

At the moment one of Bill's problems with Phillips (for full details of Phillips' air operations, see story in SPONSOR, 20 September 1954) is the steady march by the major tv networks into "station time" such as 10:30-11:00 p.m., E.S.T. "We have to watch closely to see that our half-hour film shows aren't in danger of being 'bumped' for a network show. If one or more of them are, we have to be ready with alternative slots."

Bill actually works on both sides of the fence at once. While he is keeping an eye on Phillips' spot tv operation, he also rides herd on the business details of Lambert's network tv show, *Ozzie & Harriet*, on ABC TV. But his major duties are with spot broadcasting.

"I'm in close contact with the networks, stations, reps as well as our own account men. I work closely with

our media director to co-ordinate print and spot radio-tv for maximum effectiveness. With tv still growing, there are decisions to be made on new markets, new stations in old markets, chances to improve a slot on a dual-affiliate or triple-affiliate station and suchlike.

"One thing you can say about broadcast media," said Bill, "they never stand still long enough to know all there is to know."

Personal: Bill Hinman is married, lives in East Orange, N. J., with his wife and two boys, aged four and two. His hobbies include playing golf outdoors and the clarinet or saxophone indoors. "I usually tape-record my own playing—so I won't blow a wrong note twice," he added.

Evelyn Lee Jones, chief timebuyer and radio-tv business manager of the Donahue & Coe agency, is to time buying what Hildy Johnson is to *The Front Page*.

A woman in her early 40's with the voice and manner of Tallulah Bankhead, she told SPONSOR:

"I enjoy buying radio-tv time. A big, fast-breaking campaign can be a helluva challenge. Like last season, for instance, when we were planning the introduction of Chicafé, a new coffee brand, in the South.

"We decided that what we wanted was maximum exposure in a short period of time on a limited budget. So we concocted the idea of using 'flash' announcements in spot radio of as little as three seconds. The copy couldn't be simpler. The announcer just had to read 'Women say . . . Chicafé' or 'Sailors say . . . Chicafé' or 'Husbands say . . . Chicafé.' All kinds of names.

"Well, we called up all of the reps for availabilities. At first they thought we were nuts. Then they looked over their schedules, called us back and said they could fit it in. And off we went. Many stations even had to create a new rate for us.

"Of course, not every advertiser has a product or a campaign suited to this particular technique. But ever time I see 'flash' announcements on station rate cards today, I think to myself 'We helped start that!'"

Evelyn divides her time in her office on Avenue of the Americas between buying spot radio-tv time, supervising the work of five other buyers and looking after business details of both network and spot broadcasting. Un-

der her supervision are such active radio-tv spot accounts as: River Brand Rice Mills, Chock full o' Nuts Coffee, Mission Bell Wines, Scripto Pens and Pencils, Burlington Mills Cameo hosiery, Pearson Pharmacal (Ennds), Miles Shoes, Dr. Scholl's foot products, two newspapers (*World-Telegram & Sun*; *Herald-Tribune*), American Financial and Development Corp. for Israel, *McCall's* magazine, and Chicafé.

In addition, she supervises the radio-tv activity of the agency's three big motion picture accounts—M-G-M, Columbia, and Republic—and several large movie theatres and movie chains. She particularly enjoys the movie promotions (and does a lot of the buying herself).

"Before I got into the advertising business 11 years ago," she said, "I was in charge of motion picture publicity and exploitation here in the East for a half-dozen independent producers. I learned a lot about how to whoop it up for a movie, and how different movies have different appeals. You can do a terrific job for movies in spot broadcasting—it's so flexible. We learn new things all the time in promoting movies, and often put the lessons to work for our 'general' accounts."

Movie promotion is admirably suited to Evelyn Jones' personality. Each major movie release—and they come along at the rate of about one a month or more—is handled with all the precision of a bombing mission. Evelyn and the buying staffers will meet with the account executives and movie exploitation men to map out the campaign. Then the campaign rolls.

"It never rolls twice in the same direction," Evelyn stated. "That's what makes it interesting. On one picture, we may be doing a concentrated buildup in one or two major cities to ballyhoo the opening. On another, we may be making day-and-date starts in as many as 100 cities. Or we may want to buy announcements in women's programs and next to soap operas to plug a picture with a strong love story. Or we may be buying personality disk jockeys and working up record promotions to plug a big musical film."

Transcriptions, live copy and or films are sent to stations as much as a month in advance, complete with schedules of the film's starting date, theatre location, stars and other data.

Audience Dominance!

HOOPER CONFIRMS!

Area Dominance!

POPULATION RANKING OF SOUTHERN MARKETS

Metropolitan Area	National Rank	Metropolitan Population
AUGUSTA	86	242,800
Charlotte	96	214,600
Greensboro-		
High Point	99	205,500
Charleston	110	176,400
Winston-Salem	122	153,900
Columbia	123	152,500
Roanoke	128	143,200

—Source: Consumer Market estimates, Jan. 1, 1954

TOTAL WJBF-TV COVERAGE
AREA POPULATION—
1,208,000

Average share of audience:

WJBF-TV Station "B"

EVENING
(Sun.-Sat.—
6-12 mid.) **76%** 24 %

DAYTIME
(Mon.-Fri.—
noon-5 p.m.) **68%** 32 %

April, 1954

NOW—OVER

100,000 TV HOMES!

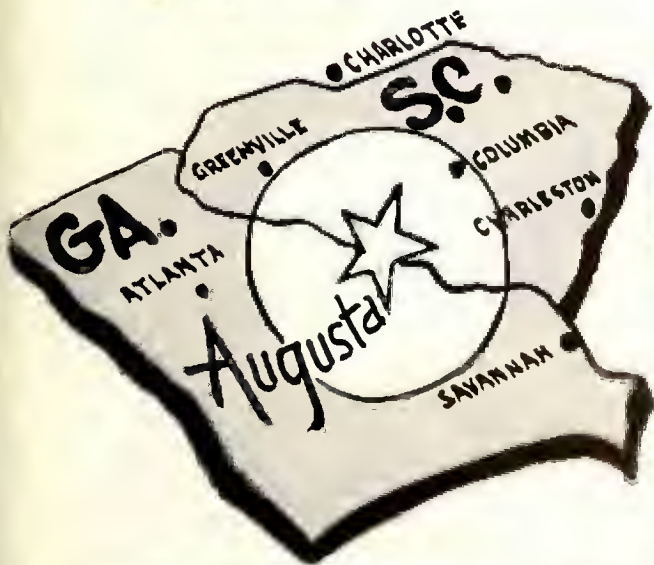
Represented by Hollingbery

VHF CHANNEL

6

If classified as a "Standard Metropolitan Area" it would rank 13th in the nation—just behind Baltimore!

ONE OF THE NATION'S GREAT AREA STATIONS



WJBF
TV
AUGUSTA, GA.

Maximum FCC Power
100,000 Watts

ABC—ABC—DuMont
Interconnected

Population: 1,208,000
Homes: 307,000

SERVING OVER

125

NATIONAL AND

REGIONAL ADVERTISERS

PLUS DOZENS OF

LOCAL RETAILERS

On a master card index at the agency, the radio-tv department keeps track of all openings and closing of air-sold movies, cancellations, extended runs and the back-and-forth movement of air copy and transcriptions. "If you ask me 'What's playing at the movies tonight?' I can give you the answer for half the cities in the country," Evelyn explained.

Like military missions, the movie campaigns at Donahue & Coe (and most of the other campaigns in spot) usually call for lots of planning, as compared to actual buying. "We probably spend three-fourths of the time planning the details of audience, coverage, starting dates, time slots and the like before we ever pick up a phone to start calling reps," Evelyn said. "The rest of the time is divided roughly between actual buying and follow-through servicing."

This latter function is an important part of the job, Evelyn feels. "A good timebuyer has to stay on top of all major trends in radio and tv, and listen to all the pitches. Network competition is always changing. Local shows and audiences are always shifting. Affiliations are juggled. New stations come into markets. You've got to keep fresh air running through your buying, and go over the schedules periodically. Otherwise, they get stale."

Personal: Evelyn Jones was born in Baltimore, has lived in New York for more than 30 years and is a director of Advertising Women of New York, Inc. Her husband, Charles Reed Jones,

is a public relations executive. They live in an apartment on West 58th St. in Manhattan, near Sixth Avenue. "I can commute to the office on my two feet," she says.

John McCorkle is a slim, well-tailored timebuyer with a fast, incisive way of talking. He is one of the three spot buyers who make up the time-buying staff of Sullivan, Stauffer, Colwell & Bayles, a New York agency of medium size that counts some of the most air-minded clients in the U.S. on its list.

★ ★ ★ ★ ★ ★ ★ ★
"We have to bury the past. This means a reappraisal on the basis of where our listeners are, what type of people are included in these listeners and what have been their changing listening patterns because of the inroads of television. . . . This reappraisal should not be confined to networks alone but should also encompass all of those who are involved in the radio network sphere—advertisers, agencies and stations."

THOMAS F. O'NEIL
President & Chmn. of Bd.
MBS, New York

★ ★ ★ ★ ★ ★ ★ ★
With SSCB since 1951, John handles the spot buying of Pall Mall Cigarettes, Noxzema (U.S.), part of Revlon Products, Speidel, Simoniz and the Oil Industry Information Committee.

"We're given a lot of leeway in our spot buying here at the agency," he told SPONSOR. "We are rarely handed a cut-and-dried plan and told to go ahead and buy only certain items. It's just the opposite. When a campaign

starts, timebuyers will sit down with the media director, account men, research people and maybe even the president of the agency to swap ideas. I will tell them the latest trends in availabilities, for instance. They will tell me what the copy platform is, what the budget looks like and what research shows about the buying habits of consumers. We will decide on the basic campaign and how it will be carried out in various media, including spot. And I will know how spot is to interlock with other media in various markets."

John's biggest single account, in terms of dollar volume and general activity, is Pall Mall. And, since the cigarette business is one of the most competitive in the country, there is plenty to do. Pall Mall is constantly adding, dropping or switching schedules to reach air audiences.

"The heart of our Pall Mall campaigns is usually reaching men in large metropolitan areas. Most often, this evolves as a pattern of morning radio. However, we are not wedded to this particular technique, nor to reaching only the male audience. We aim basically for big circulation, rather than a specialized audience. For Pall Mall, I'd rather reach more people fewer times than a few people many times for the same money."

John figures that his job is actually three jobs—planning, buying and servicing. In practice, it shapes up something like this:

1. Planning: John, as mentioned earlier, will sit in on annual reviews



"BIG, BOY!"* that's the kind of sales you get when you "Spot" Cincinnati with

wsai

THE NEW SOUND IN CINCINNATI WITH THE CASH REGISTER RING!

*FRISCH'S, Cincinnati restaurant chain, sells 50,000 "BIG BOY" hamburgers daily. FRISCH'S uses WSAI exclusively for spot saturation.

GORDON BROADCASTING CO., NATIONAL REPRESENTATIVE, WEED.

Why WSLS-TV is most viewed in Western Virginia



PROGRAMS LIKE "Community Headlines" IS THE ANSWER

Because WSLS-TV serves a vast area in Virginia, West Virginia, and North Carolina, (63 counties), it has become the obligation of WSLS-TV to be a part of many communities. With the cooperation of some 40 newspapers, Andy Petersen reports news stories of local interest each weekend. As he reads, the masthead of the paper is brought into view; and many times he shows a photograph from the paper. Each week "Community Headlines" salutes one of the towns or cities in a five-minute film story showing industry, retail stores, churches, schools, hospitals, etc.

Much publicity is given in advance of the salute through the local paper in the town to be saluted and also over Channel 10. All filming is done by WSLS-TV personnel and background material is furnished through the local Chambers of Commerce. The majority of these newspapers publish the WSLS-TV program listings.

Just one of many WSLS-TV programs designed to consider the interest in the complete coverage area . . . not just in the Roanoke City Limits.

**WSLS-TV
CHANNEL 10
ROANOKE, VA.**

National Rep. AVERY-KNODEL

of client advertising, launching of new products, seasonal promotions and other plans sessions below the official level of the agency's Plans Board. Included are sessions in which campaigns are evaluated and lessons are applied to future media drives. "We learn what a client's problems are," he explains. "My job is to think of ways in which spot radio-tv can help solve these problems."

2. **Buying:** Actual buying by John McCorkle, as it is with most timebuyers, is only part of the total job. But, when the buying is being done, it takes plenty of time and a lot of phone calls. "The easy way is just to call those reps whose stations are likely to have the kind of slots you need for your client," John points out. "At SSCB, we don't like to do that. We prefer to contact virtually every rep in the business when we're buying—if only to explain to them why they're not going to get the business this time. Reps would far rather lose a sale in open competition than be denied the opportunity to present their story. But they *do* mind not knowing about new spot business. We rely on reps in our jobs, so the courtesy is a practical investment."

3. **Servicing:** For a big account particularly one as far-flung in its air schedules as Pall Mall, this is a big and time-consuming task. "We have to keep asking ourselves 'Are we hitting the right audience today?' or 'Have any time slots opened up that are better than the ones we've got?' or 'Should we adjust our schedules because of rate or budget changes?'" John explains. In addition to re-checking spot schedules, John (like many timebuyers) also rides herd on part of the agency's network schedules, particularly tv. "A lot of network tv decisions are similar to straight spot decisions," he says, "particularly in matters of adding or dropping stations from a network lineup, checking up on pre-emptions, make-goods and evaluating new tv stations."

Personal: John McCorkle is originally from Baltimore, but has lived in New York for more than 15 years. He is 30 years old, lives in Hartsdale, New York (near Scarsdale), with his wife and two children. His wife is *not* a former agencywoman. "I can think of nothing worse than going home at night to your ex-timebuyer wife, telling her what you bought that day for

the client and then having her point out where you went wrong," he explained.

Helen Wilbur, chief timebuyer for the Grey agency, is a trim and attractive redhead who works in a trim and attractive office at the agency's new headquarters at 430 Park Avenue, New York. Her group is actually part of the firm's media department and she reports to Media Director Dick Bean, but Helen works closely with Director of Radio-Tv Al Hollender who heads creative broadcast functions.

Spot broadcasting was just beginning to boom at Grey when Helen joined the agency nearly two years ago. (Prior to Grey, she had been chief timebuyer at Doherty, Clifford, Steers & Shenfield.) As Helen explains it:

"A number of our clients had held off on spot radio and tv. Some were waiting until tv reached near-national status. Other clients were waiting for radio to develop merchandising plans to give them impact at point-of-sale."

"In the past two years, a sizable list of our clients have become very active in radio and tv. I'm thinking particularly of some of our beauty and drug accounts, home furnishings, textiles and even retail accounts. In many cases, the results have been startling—accounting for huge sales increases."

"Today, these accounts—including No-Cal, Imra, Doeskin, Samsonite, 5-Day Deodorant Pads, Van Heusen Shirts, Anson Jewelry, J-B Watch Bands, Exquisite Form and others—are using broadcast advertising and have alerted us to be on the lookout for more good opportunities in spot or network. This means that we frequently have to move in a hurry."

Spot billings, by Helen's estimate, rival network billings in dollar volume at Grey. "Spot is not a supplementary medium for many of our clients. Therefore, it becomes extremely important that we buy it carefully, knowing it often represents the bulk of a client's air advertising. It has to do a real sales job, so we try to get the kind of spot lineup a client's sales force can promote to dealers and retailers. That's one reason we like participations in spot shows that feature strong local sales personalities and a merchandising follow-through in both radio and tv spot. In addition, we've had good results with the multi-market use of syndicated tv films, such as

our co-sponsorship of *Mr. D.A.* for Samsonite in many of the major tv markets."

Helen is quick to credit the work of station reps as one of the factors in the steady growth of spot radio-tv at Grey. "I feel a good working relationship between a timebuyer and station reps is a very important thing," she told SPONSOR. "We would never have been able to expand as fast as we have in spot for some of our clients without the close cooperation of rep firms. That's why we try to let them know, where possible, what our advance plans are for our accounts."

Merchandising plays a larger-than-usual role at Grey agency as one of the yardsticks by which the agency evaluates spot radio and tv. Today, although the agency's growth lately

★ ★ ★ ★ ★ ★ ★ ★

"Color is news. For advertisers who have need to accentuate their leadership, enhance their prestige or revitalize their merchandising, color television is the answer. Color is what people are talking about these days. Advertisers who get in on the ground floor of color will win for themselves a leadership factor which their competitors will have great trouble in matching."

SYDNEY H. EIGES

Vice President, Press & Publicity
NBC, New York

★ ★ ★ ★ ★ ★ ★ ★

has been in the direction of "general" accounts (RCA Victor Records, Block Drug, Squibb, Mennen Baby Oil, Nectchi and Elna Sewing Machines, Inhiston and others recently), merchandising is still an important aspect of the agency, which devotes an entire department to it.

Helen's job—in addition to the usual timebuyer tasks of planning, purchasing and checking-up on network and spot radio-tv accounts—involves close contact with account people to keep abreast of the clients' problems, and working very closely with the radio and tv department, both from a program and commercial standpoint.

Personal: Helen is single, a native New Yorker and commutes from Scarsdale. She has blue eyes—likes driving around in the country, gardening and sketching. Current problem: "We're still trying to convince some agency clients that you still can't add a few extra hours to evening television time the way you can always add a few more color pages to a magazine." ★ ★ ★

with **WAVE**

you don't buy the hive—

YOU BUY THE HONEY!

One radio station — WAVE — gives you precisely what you need in Kentucky!

KENTUCKY'S BEST MARKET—AT THE RIGHT COST!
WAVE's 50% BMB daytime area practically coincides with the rich Louisville Trading Area, *which accounts for a whopping 42.5% of the total effective buying income of Kentucky!*

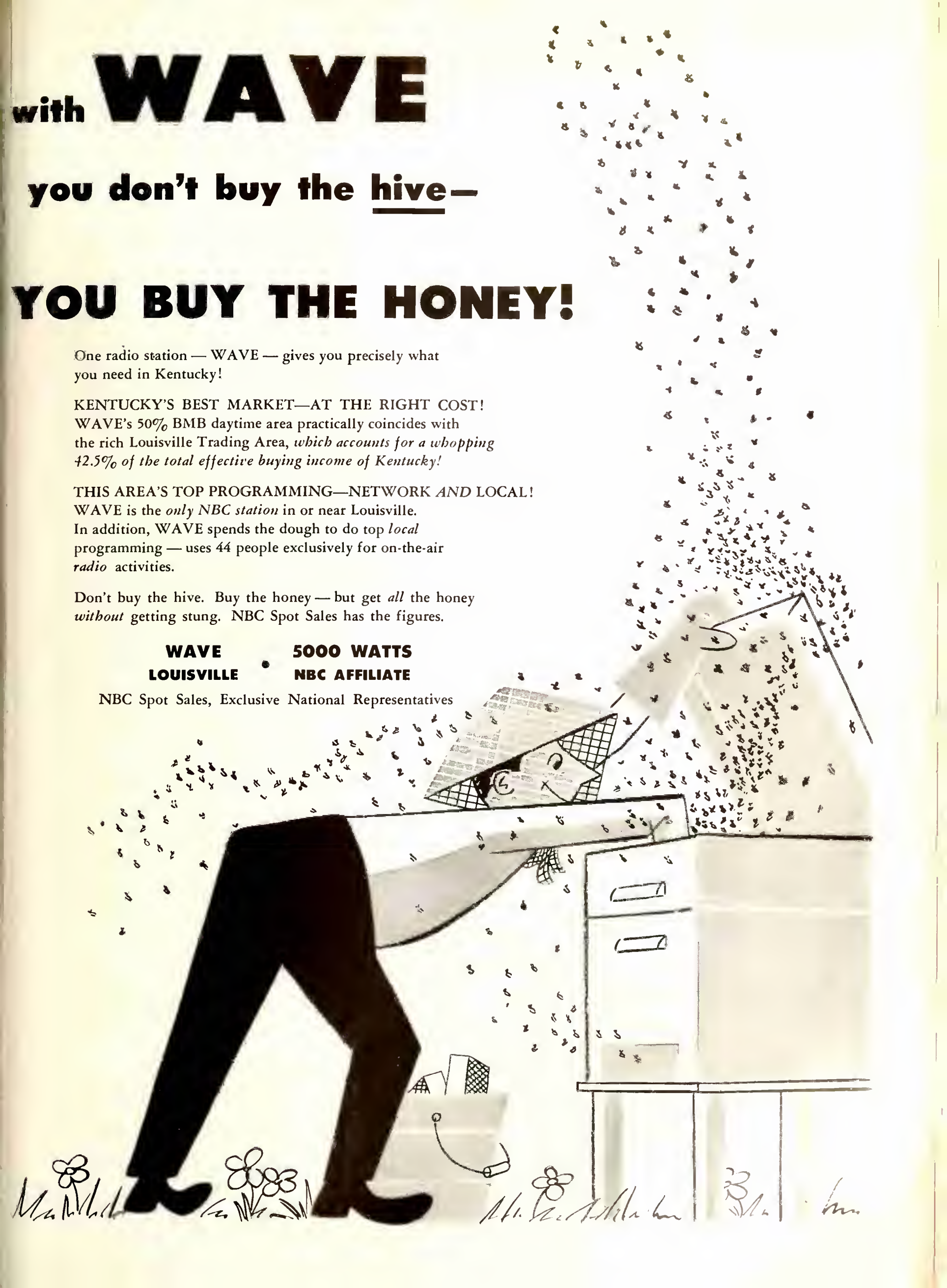
THIS AREA'S TOP PROGRAMMING—NETWORK AND LOCAL!
WAVE is the *only* NBC station in or near Louisville.
In addition, WAVE spends the dough to do top *local* programming — uses 44 people exclusively for on-the-air radio activities.

Don't buy the hive. Buy the honey — but get *all* the honey *without* getting stung. NBC Spot Sales has the figures.

WAVE
LOUISVILLE


5000 WATTS
NBC AFFILIATE

NBC Spot Sales, Exclusive National Representatives



NOW! DAVE'S IN DENVER

. . . and he's going to make it **"COZY"** for **YOU**



THAT'S **GOLD** IN THESE
HERE HILLS...AND **"COZY"**
WILL DIG IT OUT FOR
YOU. (WE **GUARANTEE**
RESULTS.)

Dave Segal made Kansas City "cuddle" up to KUDL. Now he's going to make Denver "cozy" up to KOSI . . . ranking high as Pike's Peak with the folks who spend \$\$\$ in Denver.

KOSI

KOSI IN DENVER—1000 W—1430 KC

9100 EAST COLFAX, DENVER 8, COLO. EMpire 6-2695

KUDL IN KANSAS CITY, MO.—1000 W—1380 KC

KDKD IN CLINTON, MO.—1000 W—1280 KC

WGVM IN GREENVILLE, MISS.—1000 W—1260 KC

[illegible][illegible]

WANT TO SELL CANADA?

**One radio station
covers 40% of
Canada's retail
sales**

CFRB

TORONTO

50,000 WATTS, 1010 K.C.

CFRB covers over 1/5 the hoxom in Canada, covers the market area that accounts for 40% of the retail sales. That makes CFRB your No. 1 buy in Canada's No. 1 market.

REPRESENTATIVES

United States: Adam J. Young Jr., Incorporated
Canada: All-Canada Radio Facilities, Limited



of the
San Francisco Bay Area's
3,000,000 people are
Foreign Language Speaking

They multiply, add, subtract and divide; THEY THINK! THEY BUY in their own language! Sell them with KLOK, the station that reaches them all. KLOK's specialized programming guarantees your message attention-getting IMPACT!

" SACRAMENTO



KLOK

5000 WATTS — 1170 K.C.

San Jose: 940-1170
P. O. Box 967
San Jose, Calif.
San Francisco: 442-1170
Hotel Larkspur
San Francisco, Calif.
Represented by John E. Pearson Co.

SOUTHWEST VIRGINIA'S *Pioneer* RADIO STATION

waiting to HEAR from you ...

118,560 families weekly!

92,070 families daily!

59,090 car radio families!

- WDBJ's share of the tuned-in Roanoke audience averages 51 to 59%!
- 25% of Virginia's total retail sales are made in the WDBJ area!

WDBJ

Owned and Operated by the **TIMES-WORLD CORPORATION**

FREE & PETERS, INC., National Representatives

Established 1924 • CBS Since 1929

AM • 5000 WATTS • 860 KC

FM • 41,000 WATTS • 84.9 MC

ROANOKE, VA.



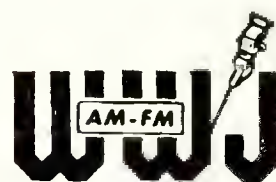


. . . on WWJ, of course!

Everybody benefits from WWJ's emphasis on comprehensive 15-minute newscasts, strategically scheduled throughout the day. Listeners hear more news. WWJ gets more audience. You reach more people, sell more goods.

Best-equipped in Detroit for this kind of job, WWJ features the town's top radio reporters, backed by leading wire services and The Detroit News, Michigan's largest daily newspaper.

Complete 15-minute newscasts—telling *all* the worthwhile news—is further evidence that WWJ is, as always, Detroit's leader in building and broadcasting programs of solid substance and listener loyalty. A limited number of newscasts are available for complete sponsorship or participation.



AM—950 KILOCYCLES—5000 WATTS
FM—CHANNEL 246—97.1 MEGACYCLES

Associate Television Station WWJ-TV

\$1,000,000

ALREADY SPENT FOR "THE STAR AND THE STORY"

* PROGRAM ONLY — DOES NOT INCLUDE TIME

In 120 days, astute local
and regional advertisers
have snapped up this opportunity
of a TV-lifetime.

There's still time for YOU!



13 good reasons why this new, top prestige show is paying off immediately



DAVID NIVEN



ANGELA LANSBURY



EDMUND GWENN



TERESA WRIGHT



EDMOND O'BRIEN



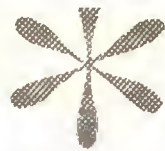
JAN STERLING



THOMAS MITCHELL



JUDITH ANDERSON



51 TV-WISE, BLUE CHIP SPONSORS

AVAILABLE ARB RATINGS

ANGELES — In this tough 7 station market THE STAR AND THE STORY is TOPS attracting many more than the closest competition — big budget, network, Saturday Night Revue.

FRANCISCO — THE STAR AND THE STORY is FIRST with a whopping 23.9 (59% share of audience.)

The Star and the Story

FIRST RUN 1/2 HOUR FILMS FOR TV

ory, selected and introduced by its own star (39 top names),
he works of celebrated writers (including 13 by Somerset
am), is sculptured into magnificent entertainment by the
ers of 4 STAR PLAYHOUSE.

Don W. Sharpe, Executive Producer
Warren Lewis, Producer



MAHERNE



ALEXIS SMITH



PETER LORRE



JOANNE DRU

FRANK LOVEJOY



For full details on the prestige, profit show of the year, WRITE, WIRE, CALL



OFFICIAL FILMS, INC.

25 WEST 45th ST., NEW YORK 36, N.Y. • PL 7-0100

Atlanta • Baltimore • Beverly Hills • Boston • Chicago • Dallas • Detroit • St. Louis

AMERICA'S LEADING DISTRIBUTOR OF QUALITY TV FILMS

COLONEL MARCH OF SCOTLAND YARD • MY HERO • TERRY AND THE PIRATES

TOWN AND COUNTRY TIME • SECRET FILE U.S.A. • TUNE-O

"LIVING" STORYBOARD

(Continued from page 13)

per foot, Kin-O-Lux processed the film.

The storyboard film is "very rough," as the agency is first to state.

"After all, its purpose isn't to serve as a substitute for the final polished commercial," Dennis told SPONSOR. "It's merely a device for showing the client clearly what he can expect from his commercial."

Of course, the client must still use his imagination to project from this

film to the finished commercial. For one thing, Albright doesn't use any sets, just a plain light photographer's backdrop. There are no opticals, such as wipes, dissolves, supers or irises, because these involve greater laboratory expenses. There is, however, the action of the actors, their voices and a feeling of the motion and continuity that the final commercial will have.

DCSS gets this continuity through the simple editing. The lab technician strikes off a duplicate negative from the soundtrack of good takes.

He edits the picture negative to include all inserts. These inserts may include closeups of the product or of the product's instruction sheets, if these are to be featured in the commercial. They may be words written on a blackboard which will actually appear on flip cards in the finished commercial. Finally, the picture negative and soundtrack are put back together in sync, and prints are made for the agency and the sponsor.

There are several advantages to the "living" storyboard.

"It helps us evaluate the selling ability of the talent before we go ahead with an expensive production," says Albright. "Sometimes an actor or actress looks the part in person, but seems to lack conviction on film."

"We can catch certain bugs in a film storyboard that we'd never catch in a drawingboard one," he added.

In the Playtex Haircutter storyboard, for example, the agency noticed that the girl's hair was too long to show the cutter's action to best advantage.

The client was in the studio when Albright shot the rough film. He commented that the girl handled the Playtex Haircutter expertly and efficiently. But when the film was played back, both client and agency noticed that she was using the cutter far faster than women are likely to cut their hair. Therefore, DCSS will make copy cut to give her more time in the final commercial.

These may seem like minor points and yet they could make the difference between a selling commercial and a mediocre one. If they weren't noticed during the storyboard stage, the client's multi-thousand dollar investment in the film commercial might be wasted or increased by expensive retakes.

Of course, there are also disadvantages to this particular storyboard technique:

It is best suited for demonstration commercials. If a commercial hinges on a particular setting, such as a boy and girl dancing on a moonlit terrace, then the rough film would be either too costly with the setting and costumes or misleading without them.

It takes longer to produce this type of storyboard: about three hours or so of shooting plus a week of film processing. An artist's storyboard may take two days to produce.

"You tend to limit the creative



NEW ORLEANS PATIO PARTY —

but where are the people?

They're listening to WDSU's "Top Twenty," for this is the highest-rated local afternoon show in New Orleans. And it not only entertains — it sells products. "Top Twenty" is typical of WDSU's top-flight programming. Time and time again, we have proved to the satisfaction of sponsors that our programs not only entertain well, but sell well. Why not ask us about them?

WDSU NEW ORLEANS VITAL TO THE SOUTH'S BIGGEST MARKET

BUYOGRAPHY



The 32 counties in Sioux City Sue-land include Nebraska's leading farm county, South Dakota's second, and two of Iowa's top three. Five of the 32 are among the first 75 in the U. S. in farm income. From cattle, hogs, corn, oats and other products, Sioux City Sue-land enjoys an annual cash farm income of better than half a billion dollars. The value of farm products sold in the area, according to the last Census, topped the totals of 34 states; average per farm *value of products sold* was \$9,460, more than double the national average. Sioux City is the nation's fourth largest livestock center, fourth largest grain market, 31st metropolitan area in wholesale sales. Its more-than-300 manufacturers include the world's largest maker of wind-propelled generators, world's largest popcorn manufacturer, and assorted makers of tools, batteries, fishing tackle and farm supplies. There about 125,000 tv sets in Sioux City Sue-land, the owners of which (so many tell us; rating data upon request) find watching KVTI' rewarding.



CBS, ABC & DuMont
Represented by The Katz Agency

KVTI
Channel 9
SIOUX CITY, IOWA

KVTI, a Cowles Station, is under the same management as WNAX-570, the radio station that for 30 years has successfully served one of the world's major agricultural regions, the five-state area known as Big Aggie Land.

imagination of the independent film producer with this sort of storyboard," one agency producer told SPONSOR. "Psychologically, he'll feel more tied down to a rough film than to a drawn storyboard."

A film producer at one of the top 10 radio-tv agencies felt that the film storyboard would do more to confuse and unsell a client on a commercial than it would help him.

"He'll tend to say, 'Is that all we'll get?'" he explained. "And then the agency producer has to do more explaining of special effects and settings and camera techniques than he did before. With an artist's storyboard the extras are taken for granted."

Producers at agencies that are shooting in color tend to look more favorably on the technique. "First of all," one pointed out, "the investment in a color film is so much heavier that it pays to take an extra pre-production step to safeguard the final results. Besides, the client for a color film is less likely to be misled by the black-and-white film rough, since it is more obviously just a storyboard." ★ ★ ★

RICHFIELD CO-OP

(Continued from page 39)

radio copy and tv slides for use in the co-op plan.

Richfield commercials meet the company's need for economy and standardized delivery. There are no complicated backdrops or involved action. All radio commercials are delivered live, usually by well-known local announcers. The company benefits from having a familiar community voice to give its messages. The tv commercials combine live narration with slides. It's simple and economical.

Richfield distributor commercial kits contain explicit directions for action. Local announcers are instructed on the pronunciation of certain key words so messages will be standardized.

Richfield's 1954 fall advertising offensive was kicked off 10 October. The company is now running a series of 27 cartoon-type newspaper ads. The ads are 7½ x 4½" and consist of three-strip panels which tell a simple story: New Richfield hydrogen-powered Ethyl "101" Plus has power.

To achieve greatest impact for company-sponsored and co-op efforts Richfield decided to use the same cartoon

theme in its tv commercials. In fact, they used the same cartoons.

To adapt them to television a slide was made of each cartoon panel, using the original artist's drawing.

Obviously a substantial amount of money was saved by using the same artwork for the tv slides, says the agency. Each slide costs only a nominal amount—about \$1.

In each commercial after three cartoon slides are shown, the camera cuts to an announcer standing next to a gasoline-pump globe with the Richfield eagle and the words "Richfield" and "hydrogen-powered" imprinted on it. The rest of the commercial uses simple props like Richfield station signs, cans of oil and charts. Other slides are shown with simple messages like "free safety check" "anti-stalling, anti-freezing, anti-rust" to point up the narration.

Handling the Richfield account at Morey, Humm & Johnstone are L. B. Van Doren, executive vice president; William L. Wernicke, radio-tv director; Lewis R. Angelos, account executive.

Entertain, then instruct: The entire commercial is done live by local announcers. With the cartoon slides, the announcer recites short poems to enforce the feeling of whimsy created by the drawings. The poem written for the horse and car cartoon shown on page 39 goes like this:

*Poor Percival Jones was feeling
quite sad.*

*He needed a horse—for his engine
was bad.*

*Now it's hydrogen-powered—and
wherever he goes*

*That car is so peppy, its horsepower
shows!*

Then the announcer switches to a hard-sell message stressing the advantages of Richfield Ethyl "101" Plus: in winter, its anti-stall, anti-freeze and anti-rust properties are highlighted; in spring and summer, commercials revolve around extra power.

"The combination of cartoons with verse is very effective as an attention-catcher and has memory value," says Ben Pollak. "Our commercials entertain before they instruct. Viewers are more willing to hear a commercial once their interest is aroused, we've found."

Fourteen of the 27 cartoon newspaper strips were drawn by O. Soglow,

creator of the well-known strip, "The Little King." Only Soglow cartoons were chosen for television, so viewers would learn to associate his style of drawing with Richfield.

The current Richfield air drive is planned to sell just three things:

Richfield Ethyl "101" Plus; Richlube Super HD Motor Oil and Richfield dealers' All-Point Safety Service for winter.

"We make a big point of good service in our newspaper and air advertising," says Ben Pollak, "because we think people are getting tired of the claims and counter-claims in gasoline advertising. They're confused by complicated formulas. What they want from a gas dealer is a smooth, high-powered gas—and courteous, reliable service."

Phrases like "Protection against radiator freeze-up. Protection against cold-starting. Protection against the harmful effects of cold weather on chassis wear-points . . ." underline the benefits of a Richfield winter check.

On radio, the "entertain, then instruct" philosophy is carried out with a 12-second jingle to the tune *Merrily We Roll Along*. Here's how it goes:

(Sound of car horns)

*Merrily you'll roll along, roll along,
roll along*

Merrily you'll roll along

On Richfield gasoline!

(Car horns)

On Richfield gasoline!

Disks of the jingle are supplied to distributor radio sponsors, who also get kits of 36 one-minute, 30- and 15-second commercials.

"Throughout a 52-week span," says Ben Pollak, "we send out literally hundreds of radio commercials to distributors. Using them live allows us great variety at low cost. Most commercials on the gasoline bring in the theme that science has found great new advantages in hydrogen power, that hydrogen is the most efficient power element in petroleum."

In both the radio and the tv commercials, motorists are told to look for the "sign of the Richfield eagle and the cream and blue pumps." The distinctive eagle of Richfield's trademark appears in all print copy and in every tv commercial.

Since distributors can decide to sponsor a show at any time of the year, the company's air schedule is not

(Please turn to page 94)



a rich new smoke in tobaccoland

Tobacco has long been King in the Prosperous Piedmont section of North Carolina and Virginia. But today, the rich *new* smoke from foundries, steel fabricators, machine tool builders and chemical industries crowd tobacco for industrial leadership.

Strong new industries are expanding payrolls and profits in the Prosperous Piedmont . . . and WFMY-TV, Channel 2, is the most direct selling channel to this lucrative market. No station, or group of stations, rivals the selling power of WFMY-TV in this heavily populated area of the South. Here, 1,733,700 potential buyers have 2 billion dollars to spend each year and WFMY-TV is the major influence on how they spend it.

Covering one-quarter million sets in Greensboro, Winston-Salem, Durham, Reidsville, Danville, High Point and other major cities, WFMY-TV has been the dominant selling medium in this 31-county market since 1949 . . . now in our 6th year.

To smoke out greater sales in the Prosperous Piedmont, call your H-R-P man today.

wfmy-tv

Channel 2

GREENSBORO, N. C.

Represented by
Harrington, Righter & Parsons, Inc.
New York — Chicago — San Francisco



Basic Affiliate



THESE ARE THE STATION
NATIONAL SPO

FREE & PETERS INC.

Pioneer Station Representatives Since 1932

NEW YORK
444 Madison Ave.
Plaza 1-2700

CHICAGO
230 N. Michigan Ave.
Franklin 2-6373

DETROIT
Penobscot Bldg.
Woodward 1-4255

ATLANTA
Glenn Bldg.
Main 5667

FT. WORTH
406 W. Seventh St.
Fortune 3349

HOLLYWOOD
6331 Hollywood Blva.
Hollywood 9-2151

SAN FRANCISCO
Russ Building
Sutter 1-3798



OR YOUR RADIO CAMPAIGN . . .

EAST, SOUTHEAST

WBZ + WBZA	Boston—Springfield	NBC	51,000
WGR	Buffalo	NBC	5,000
KYW	Philadelphia	NBC	50,000
KDKA	Pittsburgh	NBC	50,000
WFBL	Syracuse	CBS	5,000
.			
WCSC	Charleston, S. C.	CBS	5,000
WIST	Charlotte	MBS	5,000
WIS	Columbia, S. C.	NBC	5,000
WPTF	Raleigh—Durham	NBC	50,000
WDBJ	Roanoke	CBS	5,000

MIDWEST, SOUTHWEST

WHO	Des Moines	NBC	50,000
WOC	Davenport	NBC	5,000
WDSM	Duluth—Superior	ABC	5,000
WDAY	Fargo	NBC	5,000
WOWO	Fort Wayne	NBC	50,000
WIRE	Indianapolis	NBC	5,000
KMBC-KFRM	Kansas City	CBS	5,000
KFAB	Omaha	CBS	50,000
WMBD	Peoria	CBS	5,000
.			
KFDM	Beaumont	ABC	5,000
KRIS	Corpus Christi	NBC	1,000
WBAP	Ft. Worth—Dallas	NBC-ABC	50,000
KENS	San Antonio	CBS	50,000

MOUNTAIN AND WEST

KDSH	Boise	CBS	5,000
KVOD	Denver	ABC	5,000
KGMB-KHBC	Honolulu—Hilo	CBS	5,000
KEX	Portland	ABC	50,000
KIRO	Seattle	CBS	50,000

RICHFIELD CO-OP

(Continued from page 90)

static. At presstime, however, distributors were sponsoring shows in eight tv markets, 50 radio markets.

Sports news and local sporting events comprise about 80% of total co-op buys on radio. Sponsorship runs the gamut from one-minute announcements to two-hour sports events. In addition, there is some local participation in network co-op shows, like the Fulton Lewis Jr. program on MBS and other news. Most popular time

segment is 15 minutes. These are the stations now being used:

WMBO, Auburn, N. Y.; WCHV, Charlottesville; WVPO, Stroudsburg, Pa.; WHEB, Portsmouth, N. H.; WMNB, North Adams, Mass.; WOLF, Syracuse; WMBS, Uniontown, Pa.; WBIG and WGBG, Greensboro; WGAT, Utica; WDVA, Danville; WHLF, South Boston, Va.; WALL, Middletown, N. Y.; WWBZ, Vineland, N. J.; WTVL, Waterville, Me.; WKRT, Cortland, N. Y.; WAZL, Hazleton, Pa.; WEAT, Lake Worth, Fla.; WGBR and WEQR, Goldsboro; WROD, Daytona Beach; WIVY and WPDQ, Jacksonville, Fla.; WLVA and WWOE, Lynchburg, Va.; WBBB and WFNS, Burlington, N. C.; WRAL, Raleigh; WLAN, Lancaster; WCRS, Greenwood, S. C.; WLBR,

Lebanon, Pa.; WMRF and WKVA, Lewistown, Pa.; WCLI, Corning, N. Y.; WDOS, Oneonta, N. Y.; WKOP and WNEF, Binghamton, N. Y.; WAIM, Anderson, S. C.; WBBF, Rochester, N. Y.; WCMB, Harrisburg-Lemoyne, Pa.; WMFR, High Point, N. C.; WGBS, Miami; WSPN, Saratoga Springs; WHAV, Haverhill, Mass.; WELS, Kinston, N. C.; WMFD, Wilmington, N. C.; WCHA, Chambersburg; WDLP and WPCF, Panama City, Fla.; WCRO and WJAC, Johnstown, Pa.; WGTH, Hartford.

On tv the favorite type of show seems to be the five-minute news program.

News is high in popularity because of its general appeal to a male audience. Other choices: a syndicated comedy film series, weekly baseball or football, local quiz participations.

Here's the tv lineup: *Duffy's Tavern*, WWLP, Springfield, Mass.; *Richfield World News* (five-minute news three times weekly), WCAL-TV, Lancaster; five-minute news three times a week WMFD-TV, Wilmington, N. C.; minute announcements, WJDM, Panama City, Fla.; weekly baseball plus five-minute sportscast four days a week, WARD-TV, Johnstown, Pa.; 10-minute news once weekly, WCAU-TV, Philadelphia; local quiz participations two days a week, WLAM-TV, Lewiston, Me.; eight-minute sportscast once a week, WHAM-TV, Rochester.

To round off its air schedule, Richfield itself buys a half-hour film drama series, *Richfield Star Time Theatre*, over WJAC-TV, Johnstown. This is the firm's sole air effort—an exception to its policy—due to special local situations.

To test the pull of its co-op and company-sponsored air schedules and to build gasoline station traffic, each season Richfield offers baseball and football schedules on its radio and tv shows.

The 44-page football booklet includes information on college standings, results of major bowl games, official's signals, basic formations and top pro football players as well as schedules of collegiate games. Listeners and viewers are invited to pick up these booklets at their local Richfield dealer's.

Creating distributor excitement: Since the success of Richfield's co-op efforts depends upon distributor and dealer enthusiasm, the company uses heavy promotion on the 50-50 plan.

The Richfield fall-winter 1954 "Merchandise" uses a Soglow cartoon on



Among U. S. METROPOLITAN MARKETS Phoenix ranks —	
23rd	in Building Material-Hardware Store Sales
34th	in Drug Store Sales
34th	in Filling Station Sales
34th	in Home Furnishing Store Sales
38th	in Supermarket Sales
42nd	in Eating and Drinking Places Sales
*SRD Consumer Markets '54	

● Population 423,400

● Retail Sales \$515,290,000

Phoenix' sharp gains in population and retail sales make sense. The whole vital market is GROWING. New people are streaming in... finding jobs, buying homes and cars, establishing businesses. In fact, Phoenix is the hub of a network of prosperous communities which make a definite contribution to Phoenix' retail sales. It's a market worth dominating — and you can dominate it through the complete coverage of KPHO and KPHO-TV. They take your sales story right into the homes you most want to reach!

SOLD
reached most effectively through...

KPHO-TV and KPHO

Channel 5 • CBS Basic
First in Arizona since '49

Dial 910 • ABC Basic
Hi Fidelity Voice of Arizona

**YOUR
MEREDITH
STATIONS**

AFFILIATED WITH BETTER HOMES and GARDENS • REPRESENTED BY KATZ



THE BADGE

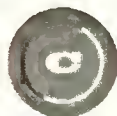
that draws 100,000 letters annually

Meet the man who's "Deputy Dave" to thousands upon thousands of Northern California's younger generation... and a lot of their parents. In song and story, cartoon and interview, Deputy Dave's a fascinating salesman of good morals, good manners, common sense and safety. In the past year some 100,000 letters and cards, and actual deputization by sheriffs in 23 Northern California counties (*that is coverage*), have given positive evidence of his impact. He makes sponsors *very* happy, too.



SAN FRANCISCO, CALIFORNIA
Affiliated with CBS Television Network
Represented by the Katz Agency

WESTINGHOUSE BROADCASTING COMPANY, INC.



WBZ-WBZA • WBZ-TV, Boston
KYW • WPTZ, Philadelphia
KDKA, Pittsburgh
WOWO, Fort Wayne
KEX, Portland
Represented by Free & Peters, Inc.
KPIX, San Francisco
Represented by The Katz Agency

WCOV RADIO MONTGOMERY, ALA.

Now
**10,000
WATTS**

CBS RADIO
For
22 COUNTIES
in Central Alabama

POPULATION
726,500

FAMILIES
186,800

RETAIL SALES
\$443,969,000

**GET THE
COMPLETE STORY**

From
PAUL A. RAYMER CO.
or write

**WCOV
RADIO
MONTGOMERY, ALA.**

the cover and other cartoons are scattered throughout the book to publicize the newspaper drive and spur interest in co-op plans.

The pamphlet is also designed to generate excitement about Richfield products themselves and their new benefits for motorists.

Richfield knows it's important to keep distributors happy. The company's existence, in fact, depends on winning and keeping them.

The gasoline industry today is one of the most competitive in the country.

Contracts between the distributor or dealer and the gasoline firm are only for short periods. After the contract has expired, the relationship can be terminated by either party.

The big gas and oil company, therefore, must not only advertise heavily to sell its products, but must herald this advertising to distributors and dealers.

Independent distributors: Richfield itself is somewhat unique in the gasoline field because of its distribution setup. Unlike most other large companies, who employ district sales managers to funnel gas and oil down to the dealer level, Richfield operates via an independent distribution system. That is, its distributors are independent businessmen who are franchised to sell Richfield products in their specific territories.

Richfield offers its distributors a more tangible asset than advertising and promotion: It licenses only one man to handle its products in any given area. In other words, the Richfield distributor is protected against same-brand competition.

The Richfield Oil Corp. of New York is currently celebrating its twenty-fifth year of operation as a gasoline marketing firm. Richfield itself owns no refineries or producing fields. It's a wholly owned subsidiary of the Sinclair Oil Corp., which supplies it.

Until about 1933 Richfield Oil of New York operated as the Eastern marketing division of the Richfield Oil Corp. of California. The two companies are now completely separate.

Richfield of New York's previous company-sponsored air advertising consisted mainly of news programs broadcast over selected Eastern networks. Its last radio effort was a news show by Larry LeSueur and Charles Collingwood over CBS. ★ ★ ★

TV DICTIONARY

(Continued from page 46)

the climax speech resolving the scene, play or commercial to its conclusion.

TAILGATE The section of an optical printer in which the printing film is run. It is usually mounted so that it can slide on rails like a lathe bed toward or away from the optical camera, in order to produce enlargement or diminution of the photographed image.

TAILS-UP A reel of film so wound that the last frame in the image sequence is on the outside of the roll. Contrast-ed with head-up.

TAKE (1) Single shot picture or scene held by tv camera. (2) Such a scene so televised or filmed. (3) Command to switch directly from one picture or camera to another picture or camera, as "ready one, take one," "ready two, take two." (4) Instruction to switcher to feed a given picture channel to transmitter. (5) Reaction or sudden obvious realization by talent.

TAKE IT AWAY Directions to station, network, talent, announcer, "You're on the air."

TAKE-OFF SPOOL The spool or reel from which film is unwound and fed into film machinery such as projectors, cameras, printers, developing machines. Also called a feed spool.

TAKE TIMINGS To time each unit of a show or a commercial by stopwatch.

TAKE-UP SPOOL The spool or reel on which film is wound after being run on film machinery such as projectors, cameras, printers, developing machines.

TAKING A BALANCE Preliminary testing of various sounds in a program to determine their relation to one another in sequence.

TALENT COST Expense or cost of a show aside from the time charge.

TALENT SCOUT Person employed to search for potential talent, actors, for tv station, network or show.

TALK BACK (1) Phone circuit, ear-phones or cans from director to tv crew. (2) Loudspeaking device between studio control room and studio enabling producer to give directions to cast during rehearsals. (3) Telephone facility used to permit remote originating point to hear predetermined cues and thus enable foolproof switches to be performed.

TALKING DOWN Talent acting or speaking in an aloof, superior manner, or so it seems to viewers.

TALKING IN HIS BEARD Speaking in a muffled, almost indistinguishable, voice or tone.

(Please turn to page 98)

*Key to 3-million people
in a 4-billion dollar market . . .*



It's the heart of America's dairyland, the center of Wisconsin's industry and finance . . . and WTMJ-TV is the **only** TV station blanketing the area!

FIRST in coverage, programs, results . . . in a market that's always first!



WTMJ-TV facilities are unequalled in Wisconsin. Seven studios, mobile unit, and three microwave relay transmitters are available for use . . . in the hands of Wisconsin's most experienced TV producers to serve the big Milwaukee market.



Master technicians, operating the finest telecasting equipment yet developed, mean outstanding quality in WTMJ-TV telecasts. And 100,000 watts of power, transmitted from a 1,035-foot tower, provide better image for the 3,416,085 people (not counting Chicago) with a 90-mile radius.



Product sales climb fast when WTMJ-TV is used. Year after year, results obtained by advertisers have kept WTMJ-TV first in scheduled advertising . . . first with local and national advertisers. One test campaign over WTMJ-TV will prove why!

There's no substitute for WTMJ-TV EXPERIENCE

1st

- with seven years on-the-air experience in television.
- to transmit network color programs in Wisconsin.
- to originate local color broadcasts in Wisconsin.
- in the homes and hearts of the people of Wisconsin.

WTMJ-TV is the only television station in Wisconsin that blankets this entire market for advertisers. The station is on the air more than 115 hours per week . . . presenting local and basic NBC-TV network programs. Due to audience and demand, WTMJ-TV presents more programs than any other Wisconsin television station.

WTMJ-TV CHANNEL 4

The Milwaukee Journal Television Station

Represented nationally by HARRINGTON, RIGHTER AND PARSONS, INC. New York • Chicago • San Francisco

TAPE or TAPE RECORDING (1) The record of sound on a magnetic strip; the recording of sound on magnetically oxide-coated tape. (2) Recording of a complete tv show.

T.C. Short for transcontinental. Means a network show that reaches from coast to coast.

TEARS Horizontal disturbance in tv picture caused by noise which makes picture appear to tear apart.

TEAR JERKER Tv show with a sad or pathetic appeal.

TEASER Strip of muslin or material above set to prevent camera from shooting over into lights or grid.

TECHNICIAN Skilled worker in any branch of tv production, direction, engineering.

TD or TECHNICAL DIRECTOR Director of all technical facilities and operations, lighting, cameras, sound, switching in a studio (and frequently remote) production.

TELECAST A television broadcast, program or show.

TELECINE Equipment used by British BBC to televise films. Much larger than U.S. equipment but much more quiet in operation. Film moves in continuous motion instead of intermittently, reducing wear on film.

TELEGENIC Object, talent, anyone or anything that looks well on television.

TELEPHONE SURVEY Any survey conducted by means of telephone calls as contrasted with mail surveys or personal surveys.

TELEPHOTO Very narrow-angle lens of great focal length which produces large-size images at extreme distances, frequently used at sporting events. (See Lenses.) A lens, usually of greater than normal focal length, so constructed that the back focus is different from the effective focal length of the lens; usually less, in order to increase compactness; sometimes more, in order to allow for the use of a wide-angle lens in a camera where a prism must be interposed between lens and film. More generally, a lens of any construction which is of more than normal focal length.

TELEPROMPTER A device created for and used widely in television and motion picture production for visually prompting performers, public speakers wherein the script is presented in large type and moved vertically by remote control at a rate set by the delivery of the performer.

Registered U.S. Patent Office

TELETYPE Machine leased from AP, UP or INS to receive news bulletins or

to send or receive messages from other stations.

TELEVIEWER Member of the television audience.

TELEWISE or TELECAST, TELEVISING, TELECASTING To transmit a picture electronically by using television equipment.

TELEVISION The transmission and reproduction of a view, scene, image or person by an apparatus that converts light rays into electrical impulses in such a manner that those same objects may then be transmitted and reconverted by a receiver into visible light rays forming a picture.

TELEVISION BROADCAST BAND The frequencies in the band extending from 54 to 890 megacycles which are assignable to a television broadcast station. These frequencies are 54 to 72 megacycles (Channels 2 through 4), 76 to 88 megacycles (Channels 5 to 6), 174 to 216 megacycles (Channels 7 through 13), and 470 to 890 megacycles (Channels 14 through 83).

TELEVISION CODE Self-regulating code adopted by the NARTB in March 1952, and to which approximately 85% of the operating stations subscribe, and thereby technically have the right to exhibit the Seal of Good Practice on their television screens. (See Length of Commercials of the NARTB.)

TELEVISION CODE REVIEW BOARD Administrative body established for the purpose of overseeing the operations of the Television Code.

TELEVISION CUT OFF The actual field that is projected and received on a tv set as opposed to the large area of field that appears on a 35 mm film.

TELEVISION GRAY SCALE Resolution of colors in scenery, costumes and performers' faces into corresponding gray values in black-and-white tv. Has a shorter contrast range than other photographic media. May vary from five-step gray scale (white, light gray, medium gray, dark gray and black) to more sensitive brilliance of the various gray values, depending upon light source and equipment factors, to approach the 10-step transition (from white through grays to black) of photographic and printing gray scale. (See Gray Scale.)

TELOP An opaque slide—(1) Used in gray telop. (2) Card for titles—short live. (See Roll Up.)

TEMPO (1) Relative speed or pace of performance or music. (2) Impression of speed which a show makes on viewer, either by succession of incidents or shots or by the rate of movement shown or rhythm sound.

TEST PATTERN Specially made design of lines and or circles transmitted for

the purpose of correctly setting focus and tuning of an image on tv screen. Also used for station identification.

TEST PRINT Trial composite print.

TEXTURE An element of design; the artistic composition of an object, picture or sound resulting from the blending of elements such as the parts of music or colors.

THE TIP Viewing audience. "Holding the Tip" means holding your audience.

THEME Subject or central idea specially composed or particularly apropos tune or music that identifies a specific program. Garroway's theme is "Sentimental Journey"; the theme for the *Lone Ranger* is the "William Tell Overture," and so on.

THEME SONG A recurring and characterizing melody in a musical performance.

THICK When individual sounds or instruments in orchestra are not distinguishable.

THREAD, THREADING Placing film on the proper sprockets and rollers, aligning it in the gates, forming loops and whatever is necessary to insure its passage through the camera or film mechanism.

THREE-COLOR PROCESS Process of color reproduction involving analysis takes place on three separate tracks of film. Contrasted with integral tripack.

THROW Distance from film projector to screen.

THROW A CUE Visual hand signal usually given by pointing at talent to begin action or speech.

THROW IT AWAY (1) To give line in casual and offhand manner. (2) To speak without obvious emphasis or expression. (3) Order to talent or engineers to fade picture or dialogue no matter what script says.

TIGHT (1) Close shot using narrow-angle lens—90-135 mm. (2) Show which in rehearsal plays a few seconds over allotted time and should either be cut or played rapidly provided the material permits rapid treatment.

TIGHTEN UP, CLOSER SHOT, LOOSEN UP, MORE DISTANT SHOT Terms used from director to cameraman when object is framed to obtain precise shot desired.

TILTING TURNTABLE A rotating platform on which transcriptions are played that can be turned or tilted to show it from more than one angle.

TILT UP Direction for camera movement, up.

(Dictionary continues next issue)

the other member of MORE families

In the past year, an average of 300 new TV sets were installed every day in the 62 county area served best by WCCO-TV. Channel Four now reaches 511,000 Minnesota-Wisconsin homes.

These new television viewers naturally joined the growing WCCO-TV family circle. In Minneapolis-St. Paul, the average WCCO-TV advertiser—regardless of time or day—reaches*

- 7500 more families than the average of Station B—a bonus audience the size of Austin, Minnesota.
- 14,000 more families than the average on Station C—a bonus audience the size of La Crosse, Wisconsin.

Ask Free & Peters how to get this family bonus for you.

*September Telepulse

WCCO-TV

The other member of the family
MINNEAPOLIS-ST. PAUL

CBS



NET TV PARTICIPATIONS

(Continued from page 41)

The *Pinky Lee Show* is sold in 7½-minute segments with one-minute commercial time in each. *Paul Dixon* goes in 10-minute segments (at a program cost of \$400 each).

NBC TV also offers what it calls its "T-H-T Combinability" plan making it possible for an advertiser to schedule participations on any two or all of the *Today-Home-Tonight* trio in a single buy.

Certain minimum participation buys in a 52-week period entitle an advertiser to discounts. If you're in *The Morning Show*, for instance, you'll find that 26 or more participations—whether scheduled over several months or shot in a one-month campaign—entitle you to discounts on time charges starting at 5%; 39 or more participations like it to 10% and from there the discounts rise on a sliding scale up to 20% for 104 or more participations.

Discount provisions on *Today*, *Home* and *Tonight* start at 10% for 39 or more participations, climb in the same manner as on *The Morning*

Show. They also apply to total participations purchased under the "T-H-T Plan."

How popular are these participation shows with advertisers? A look at the billings might give an indication. *Today* (which is the longest-running of all the shows, having started in January 1952) did \$10.5 million in business thus far this year. This is more than double its billing of \$5 million in 1953. Whereas a total of 78 advertisers bought into the show in 1953, this year will record over 100 clients on *Today's* roster—much of it, says NBC TV, repeat business.

Home, which was launched in March 1954, now records 33 or more clients. Previous to its initial appearance, five advertisers demonstrated their faith in such a program by contracting for over \$1 million in participations. As of 1 July 1954, billing had reached \$3 million covering a total of 648 participations. For the fourth quarter of 1954 advertisers have, at this writing, contracted for 337 participations.

Perhaps the heaviest user of *Today-Home-Tonight* has been the Dow Chemical Co. which has invested around \$1.5 million in these shows, used 40 participations in November alone. This firm has contracted for \$500,000 worth of participations on *Home* to start in January 1955.

The Morning Show, since its launching on 15 March 1954, has had contracts for over 500 participations totaling more than \$1.8 million in billings. (This show changed format on 16 August when Jack Paar took over the m.c. chores from Walter Kronkite, transformed the show from a news-emphasis stanza to an entertainment-variety vehicle.)

Tonight made its debut on 27 September, has since carried participations for about 10 advertisers. NBC TV points out that most advertisers don't want to buy a show till they've seen the ratings. The first national Nielsen tv rating on *Tonight*, which appeared about 10 November and covered the first two weeks in October, was 5.9.

An advertiser, as indicated, can use the participation shows any way he chooses—for a one-shot announcement, for an intensive saturation campaign, once a week on a regular basis, for seasonal selling purposes—in any manner his needs and his budget dictate. This opportunity for flexibility

has proven popular with a wide variety of advertisers—both large and small—selling all types of products from birdseed and broilers to shaving products and shoes.

On *The Morning Show*, for instance, the Florists Telegraph Delivery Association bought participations at Easter time; Swift & Co. runs special campaigns to sell frozen turkeys at Thanksgiving and Christmas (both these sponsors use the *Home* show in the same way).

On *Home*, seasonal advertiser Cameo Curtains ran once a week for eight weeks in September and October, plans to skip the winter sales slump period and go back again in March.

On *Today*, U. S. Rubber Co. buys participations for its boots and galoshes only in snowy weather. Fedders-Quigan used four participations a month for its air conditioners till the summertime when it intensified its schedule to five a week.

General Foods runs three participations a week for Jell-O on the *Pinky Lee Show*. Other sponsors buying into this late-afternoon children's vehicle have been Whitehall Pharmacal for Kolynos, General Mills for Sugar Jets and International Shoe Co. It would appear that a show like *Pinky Lee* is not easily sold because it is primarily a children's program and very few national advertisers have children's products. When they do, according to one source, the products are likely to be so similar that they block another advertiser who might want to get in.

Such advertisers as the Vitamin Corp., River Brand Rice Mills, the Scholl Manufacturing Co. and M-G-M have bought into the *Paul Dixon Show* in the past.

Should some situation arise in which a sponsor would like to get his message on one of these shows in a hurry, just how quickly can he get on? On the *Today-Home-Tonight* trio, a sponsor need give only 72 hours notice, or sometimes even less in a great emergency, to get his announcement telecast on a national basis.

"You can still order into the NBC TV Participation Plan for Christmas," points out Matthew J. Culligan, now National Sales Manager, NBC TV (till recently, Sales and Merchandising Manager, Participating Programs Dept.). "The magazines are closed, also the supplements. We'll be getting business till the day before Christmas."

MEMO FROM

DEE RIVERS —

to: *All time-buyers*

GEORGIA'S

WEAS

and its new

50,000 watt

*Westinghouse transmitter
on its same old frequency*

1010

should be included
in your Fall Budget.

COVERAGE + PRICE

makes it Georgia's
BEST 50,000 WATT BUY

CALL STARS NATIONAL

IN

NEW YORK — CHICAGO
DETROIT — LOS ANGELES
SAN FRANCISCO

On *The Morning Show* program, if an advertiser notified CBS TV at 4:00 p.m. on any weekday afternoon, he can get his commercial on the program the next morning. However, says the net, it's preferable that a little more time be allowed so that there can be an adequate commercial run-through by Jack Paar, or whoever else on the show is delivering the message.

Comparatively few advertisers use film commercials on these shows, most desiring to take advantage of the opportunity to have a well-known personality deliver their message—one of the big plusses these programs offer. According to S. J. Frolick, Director of the Tv-Radio Commercials Department, Fletcher D. Richards agency, "When you buy a participation in Garroway's show, you are buying him

and his personality and his following. If you use a film commercial on such a show, you are not using your time to best advantage." (The Richards agency handles Qwip, a whipped cream product of the Avoset Co., which had a campaign on *The Morning Show* last spring, is now running twice a week on *Today* an eight-week campaign through 10 December.)

Both Garroway and Jack Lescoulie handle the commercials on *Today*. Arlene Francis generally weaves advertisers' messages into the editorial "magazine" format of *Home* and on *Tonight* Steve Allen casually does the honors.

There are four personalities on *The Morning Show* who are available to an advertiser for doing commercials: Jack Paar, who handles most of them;

Betty Clooney, the show's songstress who sometimes takes over the woman's approach on a message; Pupi Campo, who occasionally gives a pitch his own light approach; and Hal Simms, who takes over when a straight, serious delivery is in order. (The Baird puppets were formerly available for lead-ins, but Bil and Cora Baird are no longer on the show.)

If the same product is running on two or more shows, it is very likely to get quite different commercial treatment on each—as varied as the personalities who present them. Peerless Electric has messages on both *Home* and *Tonight* for Broil-Quik. On *Home*, Arlene Francis does the commercial, integrating it with the program's "service" concept. In the relaxed, easy-going, late-night-amusement atmosphere of *Tonight*, it becomes appropriate for Steve Allen to tell about a turkey he met who said, "When I go, I wanna go on a Broil-Quik Super Chef." (Ted Grunewald, Radio and Tv Director of Peerless' agency, Hicks & Geist, states that they had originally planned to have a live turkey on the show but they changed their minds at the last minute.)

What results have sponsors obtained from use of these shows? As always, results from a network broadcast effort are hard to pinpoint. The most frequently-cited indication of results is repeat advertising—when a sponsor comes back or extends his contract. Ray Eichman, sales development representative, NBC TV, points out that about half of *Today's* 100-plus advertisers this year are repeats.

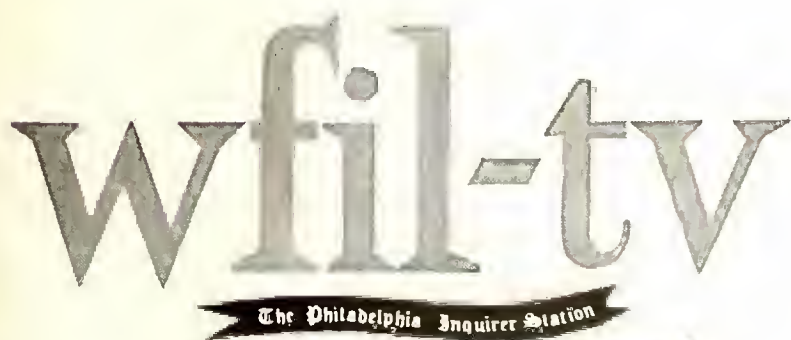
There are, however, a few more tangible instances. Cameo Curtains, through Friend-Reiss Advertising, recently ran a schedule of participations on *Home*, to sell its Shir-back curtains and draperies. On one telecast, Arlene Francis devoted 15 seconds of a one-minute commercial to offering a roomful of curtains to any two women whose names were picked from a bag. An invitation was issued to viewers to send their names in. By the end of two weeks (the West Coast kine of the broadcast is seen a week later) a total of 20,423 names had poured in.

Also on *Home*, a 20-second offer of a chance to receive a free Bendix Automatic Ironer drew 32,000 postcards; a single offering of seeds drew over 17,000 responses; offers of patterns, such as crocheted bags and cafe cur-

Effective December 1, 1954



*becomes the exclusive
national representative of*



CHANNEL



ABC • Dumont
Networks

IN PHILADELPHIA, PA.

(3rd IN POPULATION)

tains, usually draw 5,000-7,000 letters, according to NBC TV, both when the pattern is offered free or at a price.

One morning on *The Morning Show*, Jack Paar just happened to remark that he'd never seen a picture of Marilyn Monroe with her mouth shut had anyone else? It seems that some 3,850 individuals had because that number of Monroe closed-mouth photos came in.

How important is merchandising support to a participating advertiser? NBC TV regards it as vitally important, goes all out to provide advertisers with aids such as: kinescope films made by Garroway, Allen and Francis, to be used at sales meetings by advertisers; personal appearances of these stars at sales meetings, point-of-sale pieces; recordings of performers' voices to be heard by distributors, dealers, salesmen; promotions at the retail level consisting of a wide array of merchandising and sales material with which an advertiser can tie in with the stars and shows (they have

distributed some three million merchandising pieces in connection with the *Today* show alone).

NBC's Culligan states: "We attribute much of our commercial success with our participating shows to the promotional and merchandising support we give the show for the benefit of the advertiser to our interpretation of 'star value' down to all levels of an advertiser's business—salesmen, distributors, dealers."

CBS TV, on the other hand, looks at this question differently. The network says it does not at this point give a *Morning Show* sponsor merchandising support because of the low cost on the show. First of all, it states, most advertisers do not want these aids; if they were offered, the show would cost more and why should an advertiser pay for a service he may not want? If an advertiser wishes to merchandise his use of the show, CBS will be happy to co-operate and offer a certain amount of support, but feels that an advertiser should be able to merchandise in the style he wants and this is best done through his own facilities.

These two points of view actually reflect general network policies along this line. CBS maintains that what it sells is circulation. NBC has for some time had an extensive merchandising operation available to advertisers on all, or most of, its network shows—both radio and tv.

Where merchandising is done depends on a sponsor's particular coverage. In most cases, there is flexibility here, too. *Today*, for instance, has four lineups from which to choose. Its national coverage embraces 54 stations in the Eastern and Central time zones, and on the West Coast—San Francisco, Los Angeles and San Diego. However, an advertiser, if he wishes, may buy only the Eastern network of 31 stations by placing his participation in the first hour (7:00-8:00 a.m.) of the show. This costs him \$3,350 complete, time and program, for a one-minute commercial. The second hour of the show (8:00-9:00 a.m. EST) is telecast on 20 stations in the Central zone in addition to the 31 stations in the East, making a total of 51 stations for \$4,900. The show in the third hour is seen in the Central zone only, can be bought for \$2,200 per participation.

The three West Coast stations carry

a one-hour kine of the 8:00-9:00 a.m. portion only, can be bought only along with full lineup at the top cost of \$5,500. Thus an advertiser who wants to reach the West Coast must schedule his participation in the 8:00-9:00 a.m. New York origination.

(As of 1 January 1955, NBC TV anticipates extending *Today's* coverage to four new markets: Knoxville, Fresno, Seattle and Portland, Oregon. This—aside from Knoxville, will give advertisers more extensive West Coast coverage. The four markets will add some \$200 to current costs.)

The Morning Show is much like *Today* in its telecast pattern: the first hour is telecast in the East only, the second hour in both the East and Central areas and the third hour in the Central zone only. Coast-to-coast coverage on 61 stations comes to \$4,140 per segment. The 7:00-8:00 a.m. Eastern "leg" only of 30 stations costs \$2,475; both the Central and Eastern "legs" which are covered simultaneously 8:00-9:00 a.m., cost \$3,790 combined; and the Central "leg" only of 27 stations, which receives a 9:00-10:00 a.m. repeat broadcast from New York, can be had for about \$1,800.

One advertiser who made use of the sectional telecasts is R. J. Reynolds. In support of its new Winston cigarettes, it bought the Eastern leg of the show when they had entered enough markets in the East, then expanded to the Central network when distribution warranted.

The Morning Show itself is not telecast on the West Coast but has an arrangement whereby advertisers can get coverage there as well. In conjunction with *The Morning Show* and at a cost of \$350, an advertiser can buy into Panorama Pacific, a daily 7:00-8:00 a.m. wake-up show seen in Los Angeles, San Francisco and San Diego (this cost is included in the coast-to-coast price of \$4,140 mentioned above).

Home has a basic network of 56 "must buy" stations and 33 optionals. The Pacific Coast stations carry the show on a seven-day delay. The whole package, including a program cost per participation of \$2,082.50 net, runs into about \$6,400 for a one-minute commercial.


Tonight has two lineups—an Eastern segment of about 25 stations which carries the show between 11:30 p.m. and midnight and is available to ad-

TRIED by a "10 MAN" JURY



Yes, 10 of the current accounts on Bob Trebor's "DAY-BREAKER" Show have been sponsors for 3 or more years. Several for 4½ years on this 5-year-old show.

The verdict of this 10-man jury is justified! From morning to night WVET gets results in the Metropolitan Rochester-Western New York Market, 3rd largest in America's first State.



5000 WATTS
1280 KC

WVET

ABC

BOB TREBOR

IN ROCHESTER, N. Y.

Represented Nationally by
THE BOLLING COMPANY

IN San Antonio, Texas

KGBS

TV and RADIO

NOW...

KENS

TV AND RADIO

CBS

**DUMONT
ABC**

EXPRESS-NEWS STATIONS

KENS-TV

CHANNEL 5 100,000
WATTS

KENS-Radio

680 KC. 50,000
WATTS



Henry C. Silldorff
(Chairman of the Board)
G. N. Basford Company

LIKE MOST "Newsworthy" ADVERTISING EXECUTIVES MR. SILLDORFF'S LATEST BUSINESS PORTRAIT IS BY...

Jean Raeburn

Photographers to the Business Executive
565 Fifth Avenue, New York 17—PL 3-1882

vertisers at a gross cost of \$3,600 per participation. At midnight, about 15 additional stations in the Central time zone join *Tonight's* network, bringing the total to 40 stations and the gross up to \$4,400 per participation between 12 and 1:00 a.m.

The basic buy on *Pinky Lee Show* is 30 stations; aside from this, there are 42 optional stations.

The Paul Dixon Show, which is now being re-vamped, will run on about 20 stations of the Du Mont network.

Whatever markets an advertiser uses, he can generally arrange to have local dealer cut-ins on the net show. The local cut-in plan on *Today*, for instance, works like this:

During the last 11 seconds of the commercial, stations in markets an advertiser has chosen flash the name of the local dealer, local product information or special sale events on appropriate screens, while Garroway's voice in the background urges viewers to visit these local dealers or take note of the special information on the screen at the moment. As few or as many stations as desired on the *Today* lineup can be used for cut-ins. The cost for cut-ins on all 54 stations is approximately \$1,300 net.

Both *Home* and *Tonight* make cut-ins available on a regular basis. Advertisers on *The Morning Show* may use them if they so desire.

Whether cut-ins are used or not, it would seem that participation shows answer the tv prayers of many an advertiser with a limited budget or specialized needs.

Richard A. R. Pinkham, NBC TV's V.P. in Charge of Participating Programs, asserts that the participation concept is "a mighty and important development in tv broadcasting," sets forth six main plusses of the participating program:

1. It gives the sales impact of a tv show which previously had to be bought in 13-week cycles.
2. It gives the marketing and dealer prestige of a network tv show.
3. It has the flexibility of a newspaper which you can buy into overnight.
4. It has a low cost-per-1,000 because it is in Class "C" time and reaches an all-family audience.
5. It has the priceless ingredient of tv selling, namely the personal endorsement of a well-known star.
6. This big star can then be merchandised at point-of-sale.

GIMBELS ON THE AIR

(Continued from page 35)

tv schedule consists of program participations over WCAU-TV. One-minute c.t.'s over WIP round out the campaign.

"We worked out the air schedule carefully to get the most out of our budget," says Zimler. "We decided immediately we'd either have to use short announcements at saturation frequency or run longer copy less often. We favor longer commercials, because we want to tell the complete story. Our commercials are all over one-minute long.

"On tv personality shows we use live commercials to let the star sell his own, loyal audience. We describe the complete reupholstery process, stress quality and economy and give a phone number to call.

"Sometimes the star ad libs. For example, Miss McCarthy recently had some of her own furniture reupholstered at Gimbel's. When the store took her order, they weren't tipped off in advance and gave her the same treatment as anyone else. She was delighted. We had her describe her experience one day on her tv show. It was very effective."

About 10 of the 15 weekly participations are live. Films are used for participations in feature film shows.

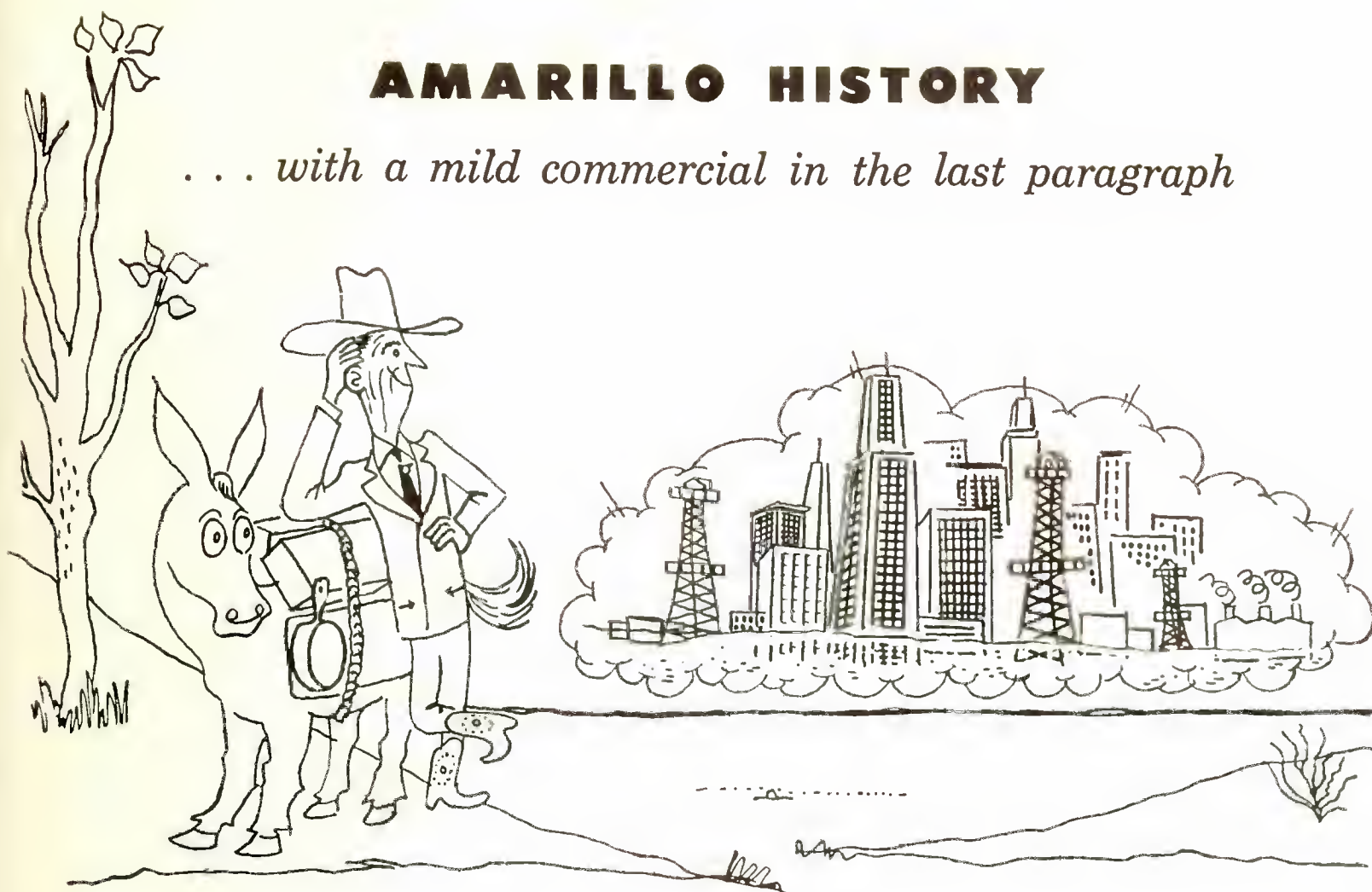
On radio lower costs permit use of saturation announcements on one station. "We chose WQXR because we wanted to appeal to a sophisticated, quality-conscious audience that knows a bargain when it sees one," Zimler said. "The 20-second announcements are designed as reminder copy—we assume most of the people who listen to them have already watched the tv commercial at one time or another. Running the short messages often keeps the store's name in front of the public in connection with its reupholstery service."

Zimler feels that sales personnel of all four stations Gimbel's uses help a lot in planning the campaigns. "In all cases," he says, "they were willing to sit down with us and talk over our problems. Regular department store advertising was as new to them as to us, and there were a lot of accepted theories and rules we intended to violate."

(Please turn to page 106)

AMARILLO HISTORY

... with a mild commercial in the last paragraph



AMARILLO has a short past. It was born with a cocklebur under its civic tail back in 1887, during the days when a branding iron was a sacred instrument and the first railroad was coming through. The way one story goes, a man name of Sanborn offered the cowboys of the LX Ranch a town lot apiece if they'd vote for his town (then known as Oneida) in a contest which developed over the location of the county seat. Since the LX hands constituted a legal, or shooting, majority, justice triumphed. "Amarillo" derived from the yellow flowers that, along with cattle, decorated the surrounding prairie.

Highly productive Texas soil caused agriculture to flourish. Early farmers raised giant-size vegetables. Wheat liked the Panhandle. Cotton was planted after the accidental discovery that cottonseeds, in which an early shipment of eggs was packed, would grow. Highways and railroads crossed at Amarillo. Oil, natural gas and helium were discovered. Airlines came zooming in.

Amarillo, first in the nation in per family retail sales, is close to the stuff an advertiser looks for when he wants business. KGNC, half as old as Amarillo, reaches 78 counties with 1 million persons in Texas, New Mexico, Kansas, Oklahoma and Colorado. KGNC-TV, a high-powered newcomer, covers an area of 400,000 persons, gives its advertisers a clean shot of Panhandle hospitality and loyalty.



NBC and DuMONT AFFILIATE

AM: 10,000 watts, 710 kc. TV: Channel 4. Represented nationally by the Katz Agency

Jay Heiten, sales manager and James Barry, account executive, WRCA-TV; Fred Thornburgh, president and Bob McGrady, sales manager, WCAU-TV; Bob Krieger, assistant commercial manager, WQXR, all helped with suggestions for the most effective air schedules.

Gimbels has used tv without any interruption since the first commercial was delivered in March 1953.

"Remember, this was once largely a seasonal business," Jesse Moore, reupholstery department executive, says. "We started off with what we thought were two strikes against us. People just weren't interested in reupholstery in the spring. Well, we found out differently. We ran right through the summer on tv.

"Radio was added in December. Normally, the reupholstery season is drawing to a close by then. Well, December was our biggest month so far!"

Gimbels sold reupholstery in the spring and summer because it advertised then. But the commercials themselves must be given most of the credit for leveling off the seasonal slump, Moore feels.

The commercials persuade people to buy now by giving them reasons why reupholstery will benefit their homes: old furniture gets new beauty; repair work is done when necessary so furniture lasts longer; living rooms can be completely transformed for a comparatively small outlay.

Because of budget restrictions the film commercials have a kind of documentary quality.

Gimbels wanted to show the actual reupholstery process, so footage was shot at one of the store's four factories. It couldn't afford actors, so real workers are shown actually refinishing chairs and sofas.

To demonstrate the "before-and-after" contrast in a living room's appearance, a camera was set up at the store's furniture department. Shots were taken of real customers and salesmen in the store's seven model living rooms. "We got seven different lead-ins at no extra cost," Zimler says. The only professional in the entire commercial is Vic Roby, an NBC staff announcer, who does the narration. Roby has been used in all reupholstery film work from the beginning so viewers will identify him with the store.

"When we use actual salesmen in the commercial, we get more than just a dollar saving," Zimler points out. "Many of the same salesmen who appear in the film come to homes of consumers with sample cases. The tv commercial serves to introduce them to customers. People feel the salesman is an old friend when he walks in the door!"

Transcriptions by housewives achieve the same quality of sincerity on radio. A typical housewife-to-housewife message begins, "I'm Mrs. Florence Collier and I've just had a very delightful experience I must tell you about. You see, our living room looked run-down because our old sofa and chairs were badly worn and uncomfortable. We were about to buy new furniture when we heard of Gimbels custom reupholstery service. Right in our own home, a Gimbels decorator representative showed us hundreds of lovely fabrics. . ."

Each television commercial is used for about a year. "The fact that we have seven different introductions adds variety to the basic pitch," he says.

To give viewers still another inducement to quick action, most tv commercials incorporate a giveaway offer—some small gift sent to anyone who

calls the Murray Hill 7-7500 number. Gifts range from salad bowls and perfume to a set of four paintings.

MU 7-7500—the phone number used in all radio and tv commercials as well as in newspaper advertising—is actually not Gimbels itself but a telephone-answering service.

Explains Zimler, "No store switchboard is set up to handle the hundreds of calls that come in from commercials. People either call right away or they don't call at all. As many as 300 calls come in within a 15-minute period. And, some commercials are on late at night, after the store switchboard has closed.

"So we use a telephone service. Trained operators get specific instructions from us on how to answer questions and what information to get. The operators mark down what time the call came in, the name, address, phone number of the caller, how many pieces she wants reupholstered. In addition, special information like 'home after 6 p.m.' is noted. Each call is recorded on a separate slip of paper. The store then phones back to arrange a specific appointment at home."

Air advertising for other Gimbels departments and products has closely followed the precedent-breaking reupholstery campaign pattern.

Gimbels second air drive was built around a product closely allied to reupholstery. The slipcover campaign started in September 1953 on tv in New York. Again, this was out-of-season timing: Traditionally, the slipcover season begins in early spring.

The same pattern of tv program participations supplemented by short radio announcements is used for slipcover advertising. Here, again, Gimbels has turned a seasonal business into a year-round operation with copy themes like "bring color and sparkling new style into your home." Gimbels plans to extend its slipcover air advertising on tv into Philadelphia this coming February.

The third long-range air advertising program began just six months ago, in June. The product: Gimbels Food Plan. The Plan involves purchase of an Amana home freezer in New York, a Lady Jordan freezer in Philly. The purchaser gets a discount on frozen food bought through the stores.

The department decided to experiment with short announcements this time, and sat back to await results,

The program that will
sell your product to West
Texas housewives.
on **KRBC-TV**

**"HOMEMAKERS"
FIESTA"**
4-4:30 p.m.
Mon.-Fri.

KRBC-TV
Channel 9
ABILENE
TEXAS

Represented nationally by
JOHN E. PEARSON TV Inc.



TRUTH

what is the Iron Curtain anyway?

It is Communism's "wall" against the healthy atmosphere of honesty that free men breathe. It is Communism's cruel and inevitably futile attempt to seal off 70,000,000 enslaved people from TRUTH that can set them free.

The Iron Curtain has many faces.

Poles and Hungarians look across a No-Man's Land of alarm systems, booby traps, and armed guards . . . the Czech sees a woodland stream with forest chopped naked to accommodate watch towers and Communist-manned machine guns . . . the Romanian gazes down a quiet valley where the flowers have been replaced with electric barbed wire and the secret police tramp all day.

Few captive voices reach outside this armed wall, but many powerful voices from the Free world are reaching *inside* it constantly.

Radio Free Europe is bringing new hope and courage daily to these Red-controlled millions who are our first line of defense against

Soviet aggression.

RFE, broadcasting in the language of these people through their native exiles, is melting the Iron Curtain with Truth—while the Red bosses work feverishly to 'jam' RFE programs and calm their restless satellite peoples. *As long as RFE keeps the Reds working overtime in their own vulnerable 'back yard'—Moscow will hesitate to risk a third World War.*

One dollar is needed from every American to insure that Moscow won't take that risk.

Your "Truth-Dollar" will work, as no dollar ever worked, for an independent American enterprise—Radio Free Europe—which is supported and operated by private citizens like yourself.

To support Radio Free Europe,

send your "Truth-Dollar" to Crusade for Freedom, c/o your local postmaster.



In this strategic area, a Communist police state controls the destinies of 70,000,000 people.



RADIO FREE EUROPE supported by **CRUSADE FOR FREEDOM**

AD NO. CF-106-7 x 10-100 SCREEN-MAGAZINE AD

29 NOVEMBER 1954

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But there weren't any.

A quick switch was made to longer participations in programs. Full program sponsorship was begun, as well, to give the Plan more messages within a short period.

"The Food Plan is a more abstract concept than reupholstery work," Zimler explains. "You need more time to get the point across, to explain how the plan works and what its benefits are. We also wanted to give specific examples of how you can save money through the Food Plan. For instance, we say you can buy top-grade coffee at 67¢ a pound. Now, that really means something in dollars and cents to the housewife."

Food Plan commercials also include a phone number to call and a giveaway that ties in with the product—a frozen food recipe book.

After the switch was made from one-minute messages to longer commercials, results kept pace with the reupholstery and slipcover success. Gimbels Food Plan today is probably the largest such operation in the country. Plan memberships and freezer sales jumped 300% after air advertising began.

The current Food Plan air schedule includes three movies a week over WPIX, WATV and WRCA-TV. The New York radio schedule consists of 15-minute WQXR music shows.

Other Gimbels air efforts have included promotion of specialty items like a Play Jim for children.

Only one New York furniture store, Sachs Quality, has its own tv show, *The Decorator's Workshop*, over WPIX. It also uses radio consistently.

Although no New York department store is now using radio or tv regularly, a few have run short-term tests drives on special items, or have used the air for special storewide promotions.

Department stores collectively made a big splash on the air during the New York newspaper strike last December (see "What happened on the air when N.Y.C. newspapers went on strike," 28 December 1953, page 30). For many stores, this promotion marked the first time the air media had ever been used for direct sell.

Gimbels, John Wannamaker, Macy's, Hearn's, Bloomingdale's, Abraham & Strans, Ludwig Baumann & Spears, Saks Fifth Avenue, Peck & Peck and Tailored Woman all used radio and or tv during the strike. ★ ★ ★

COLOR TV DICTIONARY

(Continued from page 47)

FUGITIVE COLORS Colors lacking in permanence. This usually refers to fading pigments.

FULL COLOR A color of great purity, strength and intensity.

GRAYISH Lacking in purity or intensity of color; of weak chroma; neutral.

HUE A general term used to distinguish one color from another, as a red hue, an orange hue, a yellow hue. It is often used as a synonym for the word "color," as in the rainbow of many hues.

IMAGERY Images taken collectively or the imaging process in general.

INTENSE Vivid, strong or full color.

IRRADIATION An optical illusion by which a bright object against a dark background tends to appear larger than it actually is.

JUXTAPOSITION The placement of colors side by side or close together. Complementary colors such as orange and blue in juxtaposition accentuate each other, especially when the cool color is darkened.

KEY, KEYED Terms applied to the color value of a painting. If the values are light or bright, the painting is said to be in a high key; if the color values are dull or dark, the painting is described as being in a low key. "Key color" is also used to refer to a dominant color, one that predominates in a color scheme.

LUMINANCE (See Brightness.)

MEDIUM VALUE A color approximately midway between a light and a dark color, such as bluebird, "a medium blue."

MONOCHROMATIC A term applied when one color is combined with different tints or shades of that color. A gradation of one color.

MONOCHROME The transmission of a tv signal which can be reproduced in gradations of a single color only, such as the original tv pictures which were black-and-white.

MONOCHROME TRANSMISSION The transmission of television signals which can be reproduced in gradations of a single color only.

NEUTRAL A dull or grayed color. In the value scale, neutral gray is of medium value between light and dark and is neither a cool nor a warm gray.

NEUTRALIZING HARMONY Produced by adding a little gray to any two or more colors to make certain hues re-

cede and to achieve a subtle harmony. It is also produced by an admixture of complementary colors.

NON-COMPATIBLE Any color tv system which cannot be received in black-and-white on existing receivers (usually used referring to the original field sequential color tv system).

N.T.S.C. National Television Systems Committee. An association of engineers and scientists from RCA, NBC, Philco, Sylvania, GE and Motorola who advocated the current compatible color television system.

NUANCE A small gradation or slight degree of difference in color. The pigment Indian red is a brownish-red with a purple nuance. Compare cast, tinge.

OPAQUE Having the quality of not permitting light to pass through, or cannot be seen through; opposed to transparent.

PALE Having a light value of color; lacking in intensity, as orchid, a pale tint of purplish-violet.

PRIMARY COLORS Three colors, red, green and blue, whose normal stimuli when mixed additively in proper proportions are capable of yielding colors of all hues. The complementary colors are blue-green, magenta and yellow.

RECEDING COLORS Hues that give an illusion of being distant or relatively far from the observer. In painting, tones are made to recede by adding blue and making them lighter in value.

SATURATION Degree of purity, freedom from dilution with white. That quality which distinguishes strong colors from pale colors of the same hue; as red from pink.

SCENIC EFFECTS SPECIAL DEVICES The unusual and convincing effects of falling leaves, fire, fog, cloud, smoke, ocean achieved by scenes painted on mica incorporated into a rotating device which provides the desired illusion as it is released through a projection machine.

SECONDARY COLORS A combination of any two primary colors in equal proportion. In pigments, for instance, primaries blue and yellow when combined produce green, a secondary color.

(Please turn to page 112)

RADIO & TV PERSONNEL
We screen New York's vast source of qualified personnel; take the guesswork out of hiring for stations anywhere. Tell us your needs, we do the rest!

right
of our
fingertips
for you!

CAREER BUILDERS Agency
Marjorie Witty, Director, Radio-TV Div.
35 West 53rd St., New York 19 • PL 7-6385



This is the
Land of... ..*Milk and Honey*

WISCONSIN'S MOST *Show--Full* STATION



HAYDN R. EVANS, Gen. Mgr. — Rep. WEED TELEVISION

Sure way to spot a w

If you think there are too many radio and television stations, did you ever consult the general and radio/tv advertising publication

A recent network survey of trade paper readership listed 16, and there were more. Some of these are pinpointed to newspaper and magazine buying, some to even broadcast advertising fields, some to station readership, some to show business, some (like SPONSOR) to broadcast-minded agencies and advertisers. Some are pinpointed at a

But the pinpointed publications get the regular readership, the thorough readership, and the loyal readership advertisers yearn for. The big problem that faces a trade paper publisher today is to turn out a book that's preferred reading with the one segment of his industry that's important to him

How to accomplish this is no mean problem. Almost everyone gets more reading matter than he can handle. Typically the agency account executive who gets eight magazines brought home takes home two, skims two, and periodicals (when the pile in his office gets too high) turns the others over to his secretary to dispose of as she sees fit

S PONSOR *the magazine radio and tv advertiser*

Write for these previously published ads: (1) "Why is a trade paper like a television station?" (2) "How necessary is trade paper advertising?" (3) "How much should a station invest in trade paper space?"

Lead trade paper



What does an editor do to guarantee that his magazine gets a loyal and regular readership?

1. He pinpoints every word to *his* specialized audience.
2. He fights hard for worthwhile industry improvements.
3. He publishes *useful* information.
4. He makes his issues easy, pleasant reading.

SPONSOR is pinpointed for ad managers, account executives, plans board members, radio/TV directors, and new buyers. The formula works, for today SPONSOR is the magazine these decision-makers read most and use most. For example:

1953 vs. 1954 BROADCAST PAPER AGENCY/ADVERTISER READERSHIP

Publication	"I read regularly"		"I read thoroughly"		"Practical use to me"	
	1953	1954	1953	1954	1953	1954
SPONSOR	63%	68%	32%	42%	42%	48%
BROADCASTING	68%	58%	39%	31%	31%	25%
TELEVISION	56%	45%	20%	24%	10%	12%
VARIETY	52%	44%	29%	27%	12%	10%
RADIO DAILY	62%	43%	35%	32%	2%	2%
BILLBOARD	31%	22%	8%	16%	3%	3%

% represents first choice, mentions, calls

1953 survey by CORE, 1954 survey by Alan C. Russell Marketing Research. Only broadcast publications included; only broadcast publications included in Advertising Register. National Agency for the Study of the Media, Inc., 1111 N. W. 11th St., Miami, Fla. 33136.

ISE

Want to know more about trade papers or SPONSOR? We're happy to oblige.

SHADE A term often used loosely in color description. A deep or dark value or color. The word implies darkness or dimness of illumination; refers to any darkened hue, such as navy blue.

SHEEN A faint lustre as if from refraction, such as that produced by metallic bronze powders and evident on certain metals, such as bronze, zinc.

SIMULTANEOUS CONTRAST The optical effect by which colors are influenced in hue by adjacent colors, each imparting to its neighbor something

of its own complement. Striking color contrasts are produced by using complements in juxtaposition.

STRONG A term used for full, intense color; also referring to the coloring strength of a pigment.

TACHISTOSCOPE Any of the various instruments for the presentation of visual stimuli such as a picture, word or group of symbols.

TELEVISION BROADCAST BAND The frequencies in the band extending from 54 to 890 megacycles which are assign-

able to television broadcast stations. These frequencies are 54 to 72 megacycles (Channels 2 through 4), 76 to 88 megacycles (Channels 5 and 6), 174 to 216 megacycles (Channels 7 through 13) and 470 to 890 megacycles (Channels 14 through 83).

TELEVISION CHANNEL A band of frequencies six megacycles wide in the television broadcast band and designated either by number or by the extreme lower and upper frequencies.

TELEVISION STATION A station transmitting simultaneous sight and sound signals intended to be received by the general public.

TRI-GUN TUBE The first acceptable receiving tube used for compatible color tv system. The tri-gun tube reproduces the colors red, blue and green.

TEXTURE The grain or peculiar character of a surface to be painted; some surfaces are rough and pebbly, others smooth. Also, the effect obtained by certain methods of pigment, application to represent a stuccoed wall, a piece of velvet.

TINGE The slight trace of color, altering another color or permeating that which is otherwise colorless.

TINTS Colors made lighter by the addition of white, as a tint of yellow or a tint of yellow tone. All colors can be tinted except white.

TONE An intermediate hue. A generalized term often alluding to any color not easily identified as a simple tint or shade. A degree of color in the value scale, especially referring to slightly neutralized or medium hues, such as American Beauty, a medium "tone" of purplish-red. To "tone down" a color is to subdue it or reduce its intensity.

UNDERTONE Specifically, a color upon which other colors have been imposed and which is seen through them, modifying their effect, as in three-color printing. This term is occasionally used as a synonym for cast.

VALUE A term used to distinguish light, pale colors from dark ones. For example, navy blue is a dark "value" of blue, whereas sky blue is a light value. Light values are known as tints while dark values are called shades.

WARM COLORS Any hues in which red-orange predominates. The term "warm" is applied to these hues not only because of their association with heat, sunshine and fire but because they are actually warm, as can be demonstrated by a very sensitive thermometer. ★★★



**Script Packages
for
Christmas**

Seven timely BMI continuity packages for use during the holiday season will solve many program problems for many broadcasters.

The BMI Christmas Package of program continuities, already in the hands of program directors, contains the following:

- YES, VIRGINIA, THERE IS A SANTA CLAUS**
(A half-hour dramatic narrative based on the classic New York Sun editorial)
- OUR CHRISTMAS PARTY**
(An hour-long holiday variety show)
- THE GREATEST BIRTHDAY EVER**
(The children's story of Christmas—three 15-minute shows)
- CHRISTMAS CAROLS BY GREAT CHORUSES**
(A half-hour of the world's best-loved Carols)
- A MUSICAL MIRACLE... HANDEL'S "MESSIAH"**
(An hour-long dramatic narrative... how Handel wrote the great Christmas masterpiece)
- CHRISTMAS AROUND THE WORLD**
(Half-hour script on world-wide Christmas customs)
- TIME SIGNALS — STATION BREAKS**
(10-second, 30-second and one-minute breaks for identification, courtesy, promotional and sales purposes)

BROADCAST MUSIC, INC.
NEW YORK • CHICAGO • HOLLYWOOD



SPONSOR BACKSTAGE



(Continued from page 26)

or twice, or even three times. But comes a point where unless you're giving away bigger, flashier dishes, they'll go back to watching the shows they like.

"And even in connection with good show," said the producer, "there's such a thing as over-promoting the product."

"Oh, you're going into the kick about the spectaculars again," said the distributor.

"That's exactly where I'm going into," the producer stated firmly. "Viewed as above-average solid entertainment those first several NBC and CBS spectaculars were fine shows. Normally the audiences would have been delighted with them. But there was so much advance ballyhoo, so fantastic a job of exploitation, publicity and promotion that the shows themselves just couldn't live up to the billing."

I was strongly inclined to agree, and recalled to the boys a piece of publicity in connection with the Betty Hutton "Satins and Spurs," which I'd never seen pulled off previously. Somebody in the NBC press department had persuaded the New York World Telegram & Sun's Marie Torre (a very bright gal) to attend a dress rehearsal of the show, and to write a review off it, based on the dress. Miss Torre did an all-out rave. I know that she, for one, built me up to the point where the show was considerably more of a let-down to me, as a viewer, than it would otherwise have been.

Speaking of spectaculars, you may recall that some weeks back I suggested that one of the networks do an all-out spectacular on the subject of juvenile delinquency. I proposed that perhaps a new novel called "The Blackboard Jungle," might be the vehicle for such a spectacular dramatic show. Just in case some tv fellow is getting around to considering that suggestion, I feel it my duty to point out that the book has been grabbed for motion pictures by MGM, and that Robert Whitehead is going to produce it for presentation as a Broadway play. I suppose, at this point, it would be extremely difficult to make a tv deal for the work. And I do want to say, I told you so. ★ ★ ★

Letters to Joe Csida are welcomed

Do you always agree with the opinions Joe Csida expresses in "Sponsor Backstage"? Joe and the editors of SPONSOR would be happy to receive and print comments from readers. Address Joe Csida, c/o SPONSOR, 40 E. 49 St.

DES MOINES RADIO KRNT

BASIC CBS

**YOUR ALL-TIME
BIG-TIME BUY**

**WHOPPING
HOOPERS**

★ ★

**MORNING
48.8%**

**AFTERNOON
50.4%**

**EVENING
41.8%**

**SURE YOU'RE RIGHT—
YOU'RE ALWAYS RIGHT
WHEN YOU HAVE ON
YOUR LIST THE
STATION WITH
THE FABULOUS
PERSONALITIES
AND THE
ASTRONOMICAL
HOOPERS**



More Facts—
Call Katz

RATINGS MUDDLE

(Continued from page 33)

defense, we play along with the guy who gives us the most butterfat in the milk." One technique which is sometimes used is to subscribe to all the rating services. Then you check to see which service rates your availabilities highest. Lists of availabilities are prepared, broken down by rating services. Finally, salesmen call on agencies and offer availabilities according to the particular measurement service the agency is known to prefer, thus improving their chances for a sale.

Q. What are some of the common industry criticisms of the rating services?

A. Experts in research—those with thousands of hours behind them of analyzing a wide range of radio-tv audience data—will tell you that there is no "perfect" rating service in operation now, and no certainty that any or all of the rating services are entirely valid. There are faults—major or minor—to one degree or another in all of the rating services and their methods. The faults are no secret.

During SPONSOR's two-year *All Media Evaluation Study*, the research

chief of one of the nation's five leading ad agencies, for example, stated:

"I doubt Hooper can mix the diary and the telephone coincidental for tv reports and get anything satisfactory. We don't know how to correct for the errors inherent in each system. We use Nielsen for national ratings. He's most accurate from the standpoint of tuning. But I doubt his sample is big enough for projection purposes. Neither do I think he measures multiple-set radio home listening accurately.

"The roster recall method used by Pulse cannot be 100% accurate. I wonder how well anyone can recall names of programs, times, sponsors, audience composition and other data. As for diaries, such as ARB and Videodex (as well as the upcoming Nielsen local measurements) it gets more inaccurate the farther you get away from the program. People tend to fill it in at night so they guess at daytime listening."

Other admen (and researchers) will argue about this executive's summary. It would be hard to prove him completely right, or completely wrong. This in itself furthers confusion. There is considerable difference of opinion in the industry over radio-tv audience measurement methods.

Q. Is it getting tougher to measure radio and tv audiences accurately?

A. Adding complication to confusion in the ratings controversy is the fact that radio and tv are getting more difficult to measure accurately all the time. Briefly, the problems are these: 1. *Radio*: Since the war, radio—due in part to tv—has become a diffused, rather than concentrated, medium. Where radio was once a sitting duck which researchers could measure in the living room, today radio has fanned out into everything from car radios, portables, kitchen radios and clock radios to hi-fi fm listening. Radio has also seen the growth of hundreds of stations who make a specialty out of reaching language or racial minorities, or in reaching people who like an all-day diet of music-and-news, sports or classical music. Most services miss a lot of this extra or specialized listening.

Just as one example: Nielsen, although he is gradually bringing his sample up to date, counts 45% of his sample as multi-set radio homes in his

How to Get Network Quality in a Local Show

The Krick TV Weather Show is a big, bold, new idea in Television Weathercasts. The format is tested and proved... aimed at giving your clients the highest audience impact... on a *local* basis.

With the Krick Show you take full advantage of *local* interest in *local* weather delivered by *local* talent. And yet *you* control the basic pattern of the package.

We've all seen program ideas that are big in Boston, and go over like a bag of cement in Boise. Not so with the Krick Show because one thing we can be sure of is everyone's interest in weather.



How to wring sales out of a cloud

OR... There's no weather show like the Krick Weather Show

CAPSULED Highlights: Time-flexible format... 5, 10 or 15 minute segments; not just tomorrow's weather, *but the next 7 days*, as well; "Weather Sweepstakes," exciting new audience participation game; Farm and Garden weather. There's more, lots more. Exclusive market availabilities are becoming limited. Protect your clients' interest and get the *full* story TODAY.

TWX, dv 40: **PHONE RAce 2-3891 WRITE OR WIRE**

IRVING P. KRICK

Meteorological Consultant, Inc.

460 South Broadway, Denver 9, Colorado

national radio measurements. Yet the recent Advertising Research Foundation study by Alfred Politz for the four networks and BAB found that the multi-set average in the U.S. is 66%, not 45%.

2 *Television*: It used to be relatively easy to measure tv; there wasn't much of it. But today better than six out of 10 U.S. households are tv-equipped, and there's a trend on toward multi-set tv homes. Tv isn't confined, in the case of many high-powered stations, to metropolitan areas. "Out-of-town" tv viewing is largely missed by tv measurements made in metropolitan areas. And tv is still in a state of varying competition. In one market, there may be seven stations and a fight for audience. In another, there may be only two or three stations. This, too, makes the problems of analyzing tv ratings more complex.

Q. Are radio and tv the only ad media plagued by audience measurement problems?

A. No indeed.

Researchers often point out that many of the rating hassles grow out of the fact that radio-tv are the best measured of all advertising media.

"What can print media show that is comparable?" the research v.p. of a Radio City-area agency asked.

"Print media still does most of its pitching on the basis of ABC figures, which show raw circulation and nothing more. That's like trying to judge radio and tv programs on the basis of how many working sets are in a station or network's engineering coverage. Once you get into the print field of readership studies—and I mean measurements of recognition by Gallup & Robinson, Readex, or Starch—you get into the same arguments you find in broadcasting. When magazines start stretching Starch readership figures to a magazine's projected 'entire audience' to get a 'total readership' for an ad you leave yourself wide open for trouble.

"If there's less confusion in print media generally, or in any other form of audience measurement in advertising, it's only because there's far less research done by both buyer and seller."

It's interesting to note, moreover, that when admen were being polled to find out what they would like to have the Advertising Research Foundation

tackle as industry projects two seasons ago, the first choice was a study of print readership measurement. Radio-tv measurement rated a second choice.

Q. What are some of the common misuses of ratings data which an industry educational program might avoid?

A. Here are a number of common ratings pitfalls, as cited to SPONSOR by veteran research executives:

1. Over-use of ratings as an inflexible buying or evaluation yardstick.

In spot buying, a few major clients have long used certain ratings levels or their by-product, cost-per-1,000, as yardsticks. The general idea is to get standardization in spot buying, particularly if the client has several agencies handling various product lines. This is a useful procedure, but only up to a point. Many times, in order to get the magical cost-per-1,000 figures "unprojectable" radio or tv ratings are projected to a station's coverage area or measured circulation. This is a mathematical fallacy, researchers state, that can easily result in shortchanging many excellent spot availabilities.

At the national level, some big radio-tv clients have yet to break the habit of using a program rating alone to judge how well their network radio or tv programs are doing, or what represents a good program buy. Ratings which represent the percentage of radio or tv homes a program reaches are only part of what a sponsor needs to do a thorough job. Veteran program buyers say that to set a minimum level of national rating as being acceptable is misleading. Sponsors should consider everything from audience composition to the strength of competing programs in evaluating shows on a network basis.

2. Failure to realize the mathematical shortcomings of rating services when making judgments based on ratings.

No rating service provides rating figures which are 100% accurate. All have a "probable error."

Nevertheless, sponsors sometimes charge ahead with decisions without remembering the shortcomings of ratings. A good example can be found in some of the client-agency hassles that have taken place in recent years over shows that are in the "Top Ten" on rating lists. Pointed out a v.p. of a New York agency: "We often find ourselves called on the carpet if a spon-

sor's show drops from fourth to fifth place in the rating lists. Actually, the drop may be only two or three-tenths of a single rating point. This is well within the limits of probable error. He may actually have gained slightly, for all he knows. But still he will demand an explanation for the fact that his show is 'slipping'."

3. Use of rating data by unskilled admen in ways for which the ratings were never intended to be used.

Ratings, after all, are numbers. And, some admen reason, numbers can be added and subtracted, multiplied or divided. This is far from true in the analysis of rating data.

One of the most common examples of this type of misuse can be found among admen who start projecting the first set of rating figures they can get their hands on after a program has been aired. They fail to realize that the ratings which can be produced in the shortest time are usually the least projectable. Thus ratings produced quickly in a few major metropolitan areas, usually by telephone checkups or recall interviews in random samples, can not be projected to the total number of radio or tv homes in the nation. Even greater fallacies in judgment can result from deriving cost-per-1,000 based on the above process. They're almost invariably far too high.

Other misuses revolve around homemade "combinations" of ratings or audience data. Admen will sometimes take a rating from one service, add an out-of-home listening factor from another, project this against a total homes figure (even if the rating is unprojectable) and then multiply the "homes" calculation with audience composition figures derived from a third service. At this point, the mathematical chances of coming up with a correct answer are very, very small.

4. Comparisons between the rating figures of different rating services.

This is a fairly common misuse, particularly among admen who collect rating data on their program or programs the way a small boy collects stamps. For one thing, it proves precisely nothing. The fact that your show rates highly in one service, and at lower levels in others is not proof that (a) your show is erratic and (b) that all rating services are wrong.

In fact, it is from these comparisons of ratings—made in different ways among differing samples of the radio-

tv audience—that a great deal of the present confusion in the minds of ad-men stems.

5. Reliance on ratings which primarily show audience size, while overlooking other by-products and qualitative factors of these ratings.

A common example: In the summer-time, sponsors have been known to hop on the necks of their agencies because the rating has slipped. But, the sponsor may well be ignoring the fact that his "share of audience" has remained the same, or even increased. In such a case, a lower rating is merely part of the mild slack-off in the summer months; the program is still pulling its usual share of the air audience.

Other sponsors, as mentioned earlier in this report, will sometimes overlook important factors such as viewers-per-set, audience composition, income levels of audience, and whether or not ratings on a minute-by-minute or program segment basis show that a program builds or loses its audience regularly. ★ ★ ★

49TH & MADISON

(Continued from page 15)

The importance of the subject matter is reflected in the prominent position and space given. However, you have overlooked the importance of the local angle . . .

The article states "appears to be turning towards a downward trend." I think it would have been better to have determined the *actual* trend before writing the article.

Also, "to all appearances this year's billings will end up somewhere between minus 5% and level with last year." Again, I think the article should have been delayed until some more specific information was available and not base it on "appearances." The impression seems that a "possible" difference of 0% and 5% spells the doom of radio.

Also, "some 30 odd broadcasters and advertising people were interviewed including most of the top reps."

How many in each group? In which cities are the broadcasters that were interviewed? Who from Buffalo? I think this is a flimsy base upon which to base predictions of such importance.

Also, "co-op money gets the local rate." This is not fair to those stations that have the same rate for national and local business.

Also, "to attract new business the stations have been revising their rate cards"—the inference of which is that all stations have made a downward revision of all rates. This all-inclusive statement is not fair to those stations which have raised rates in the past two years.

Also, on the "SPONSOR Speaks" page [136] is the heading, "What's wrong with spot radio?" I consider this all-inclusive statement has a negative connotation and is not fair to those of us who have found nothing wrong with radio.

The article in no way reflects conditions, for example, at WEBR, which probably exist at a number of other stations. For the last 25 years, each year's billing has greatly exceeded the previous year. So far this year, we are about 15% ahead of last year which was the best of all 25 years. We are now serving 33 different lines of business who have used our facilities without interruption from two to 25 years. Seventy percent of our annual volume is from clients who are renewing their agreements. Both national and local billings are the best ever. With these conditions you will agree that we find nothing wrong with radio.

In view of the above, I feel that it would not only be equitable but also enlightening to have a companion article covering the viewpoint of the local stations. Some of the national agencies now recognize what has been done locally. If more of the boys would leave the Ivory Towers of Madison Avenue and get into the field, they would have knowledge of conditions that are different than most of them assume exist.

Our national billings are at an all-time high—as are our local billings. We have only so much for sale and what is sold nationally cannot be sold locally and vice versa. It is also interesting to note that even with this greatly increased volume, in 1954, we gave time and facilities for public service having a card value of over \$65,-

000. The same will undoubtedly exist in 1955. Likewise, it is interesting to note that our volume was not achieved through double spotting. (Might be a good idea for your organization to make a study of this double-spotting situation.)

Your article also states that a lot of money has gone into tv that normally would have gone into radio. This is no doubt true for the field as a whole. However, it does not apply at WEBR and you again overlook the local situations. As a matter of fact, we have had the experience of tv helping radio. Two problems confront tv: costs and good talent. I am not against tv—as a matter of fact, will readily admit that when the visual and aural are combined, great potentiality is present. However, tv will not solve all problems and it will not pay out for all who use it. An organization in Buffalo used tv from the beginning and got satisfactory results—even from 10-year-old films. Having started in it, they were reluctant to give it up, even though costs increased for the second and third years. They were spending well into five figures and with a variety of representation and consistency that gave tv a fair trial.

After the glamor had worn off and the practical yardstick of values applied (which is so often overlooked in the purchase of tv) it was found that tv was not paying out. Now, here is where tv helped radio. Tv educated this client to spend more than ever before. And the total spent on tv is now going—you can guess where—into radio—with more than half of the appropriation allocated to us.

Thanks again for the article which proves to me, if nothing else, how well we have done. However, I think you will agree that it does emphasize the need for a companion article covering local conditions. . . .

WILLIAM DOERR
General Manager
WEBR, Buffalo

FARM TV

I wonder if you have any information regarding farm programming by tv stations, success stories or lists of farm advertisers using such programming.

NORM CIESNA
Asst. Mgr. & Sales Dir.
WTTV, Bloomington

◆ SPONSOR's 1954 Farm Radio and Tv section, in the 1 November 1954 issue, contains up-to-date information on farm television.

\$60.00 INVESTMENT
SOLD \$1,500.00 in floor covering
VIA **ALL-NEGRO**
WSOK
NASHVILLE, TENNESSEE

A NEW

ASCAP

SERVICE

for
RADIO and

TELEVISION

ASCAP MUSIC

YOUR PROGRAM GUIDE

ON RECORDS



- CHRISTMAS MUSIC**
- ADESTE FIDELIS - arr. Morton Gould
See: SUITE OF CHRISTMAS HYMNS
 - ADESTE FIDELIS - arr. Mantavoni; unpub.
Mantavoni & Orch.; LONDON LL913
 - ADESTE FIDELIS - arr. Lyn Murray; unpub.
Lyn Murray Singers (choral group); COLUMBIA 36653
 - ADESTE FIDELIS - arr. Ray Ringwald; Shawnee Press, Inc.
Fred Waring & the Pennsylvanians; DECCA 23644
 - ADORAMUS TE CHRIS TE - Palestrina/Wilhousky; Carl Fischer, Inc.
Capitol Chorus (choral group); CAPITOL 95014
 - ALL AROUND THE CHRISTMAS TREE - Raymond Scott; Advanced Music Corp.
Raymond Scott Orch.; COLUMBIA 35864
 - ALL I WANT FOR CHRISTMAS IS MY TWO FRONT TEETH - Don Gardner; M. Witmark & Sons
Danny Kaye, Patty Andrews (vocal-comedy); DECCA 24769
 - Nat King Cole (vocal); CAPITOL 90036
 - Spike Jones Orch. (novelty); VICTOR 47-4315
 - AMAH! AND THE NIGHT VISITOR (A Christmas Miracle Story in opera form - a
crippled boy entertains the Three Wise Kings of Orient.) Separate selections
available only; Gian Carlo Menatti; G. Schirmer, Inc.
Original TV Cast; VICTOR LM 1701
 - ANGEL ON THE XMAS TREE - Campbell/Porr-Daires; Horman Music, Inc.
Laurence Welk Orch.; CORAL 61081
 - AS DEW IN APRILLE - Benjamin Britten
See: CEREMONY OF CAROLS, A
 - AVE MARIA - Tomas Luis da Victoria/arr. Wilhousky; Carl Fischer, Inc.
Wilhousky's Capital Chorus (choral group); CAPITOL 95013
 - AWAY IN A MANGER - arr. Ray Bloch; Hollybrook Music Co.
Ray Bloch Orch.; SIGNATURE 15081
 - See: CHRISTMAS FANTASY
 - AWAY IN A MANGER - arr. Al Goodman
 - See: SUITE OF CHRISTMAS HYMNS
 - AWAY IN A MANGER - arr. Morton Gould
 - See: SUITE OF CHRISTMAS HYMNS
 - AWAY IN A MANGER - arr. Ray Ringwald/Robert Shaw; Shawnee Press, Inc.
Robert Shaw cond. Victor Chorus (choral group); VICTOR LM112

- 1 -

The American Society of Composers, Authors and Publishers takes pride in announcing "ASCAP Music on Records—Your Program Guide."

Designed to assist broadcasters in building better and more interesting programs for their listening audience, this listing of the finest music in the ASCAP repertory will be distributed to all the Society's licensees on a regular monthly basis.

Each issue will bring to your program director a new category of music chosen for timeliness, interest and variety, including such features as Holiday Hits—Seasonal Music—Music About Cities and Places, etc.

The release will contain the title of each composition, its composers and publisher, the record company and catalog number, and other pertinent information.

Watch for your copy of "ASCAP Music on Records."



AMERICAN SOCIETY OF COMPOSERS, AUTHORS AND PUBLISHERS
575 MADISON AVENUE, NEW YORK 22, N. Y.

S. S. PIERCE

(Continued from page 11)

than competitive brands. In addition, many Pierce products, like expensive fancy-food baskets, are designed as gifts. Others, as previously mentioned, are strictly for male consumption.

Pierce therefore wanted a show that would appeal to a sophisticated, upper income audience of men and women. To ensure reaching this mixed audience, Cabot scheduled the program in the early morning, when both men and women are available to listen.

Why not an audience-participation quiz, or a d.j. program? Above all, the 123-year-old firm wanted a show consistent with its prestige, and reputation for dignity. Its news show is broadcast by Charles Ashley, a familiar and respected voice to Boston listeners. Pierce felt his comments have the authority and dignity it was seeking.

"The thinking behind Pierce's use of radio actually goes back to its emphasis on personal selling and its belief in the persuasiveness of the human voice," says Eugene MacArthur, a e at the Cabot agency. "An important part of Pierce's sales and merchandising efforts is a weekly phone call operation to a selected list of customers. Pierce talks to customers one at a time on the phone. It communicates with them en masse through its radio program.

"The company felt it would be wiser to buy a shorter show several days a week rather than just one long program because it believes in the value of repetition—repetition of its name and of its sales messages."

Pierce feels its two-year association with the Ashley show has given its name valuable identification with the program despite the fact it alternates sponsorship. "We believe the bonus of sponsor identification is an important part of air sponsorship," MacArthur said. "That's why we didn't even consider an announcement schedule."

Supervising Pierce's advertising at Cabot are Harold Cabot, president, and James I. Summers, vice president and account supervisor.

Company officials most closely connected with its advertising are Walworth Pierce, chairman of the board; Roger Preston, president; Wallace Pierce, vice president, and Sidney Zanditon, retail sales manager.

The firm's radio commercials are built around its two distinguishing characteristics: quality and service. In addition, the time- and money-saving features of Pierce products are stressed.

Every week, Pierce advertises a "radio special of the week"—one item priced specially low and plugged only on the radio show. To test the show's pull, it also makes special offers from time to time over the air.

Recently, for example, it offered a free copy of *Epicure*, a booklet containing unusual recipes and a list of selected Pierce products, plus an undescribed "surprise." The offer was mentioned on six broadcasts, drew over 3,000 requests from as far away as Maryland and Canada.

(The "surprise," incidentally, was a coupon for a one-pound tin of S. S. Pierce Red Label Coffee, worth \$1.35, provided the bearer purchased \$5 worth of Pierce brand foods in any of the company's retail stores.)

Another test, made last summer, involved a four-pound tin of pre-cooked chicken. The chicken was offered at \$1.62 a tin in three announcements. (Regular price: \$1.72). Sales of 1,250 tins of chicken—or \$2,025 in sales—were directly traceable to the radio promotion.

Pierce executives feel results like these are justification enough for continuing the radio program, now in its third year for the company. Pierce is reluctant to divulge Boston area sales figures today compared with figures before the show was bought, but does say there has been a steady increase over the two-year span. The 1953 nationwide sales figure was about \$30 million.

Because Pierce foods tend to cost more than other brands, commercials particularly stress the time-saving aspects of using pre-cooked foods and the money saved because there is no waste. Phrases like "all cooked and packed," "packed in its own delicious gravy-making broth," "you save a long, hot cooking job, too," and "quick-meal specialties" are frequently used.

Commercials on Pierce's *Epicure* magazine usually lead off with a gourmet recipe—celery stuffed with Roquefort cheese, for example—then mention other tips contained in the booklet, like instructions on serving wine. Pierce's free express and parcel post

service to points outside Greater Boston is also mentioned often.

Probably the best known of its special services is Pierce's weekly telephone contact program. Over 100 full-time Pierce employees telephone about 18,000 customers in the Boston area each week. Most of the calls involve regular customers, but some are made to lists of new prospects. A good number of names on the "new prospect" list may be persons who respond to a special radio test offer.

If an old customer is involved, the Pierce phone contact man makes the call at a prearranged time, the same time each week, so that the person comes to expect and welcome it. The Pierce man generally starts off with some chit-chat about the customer's family (detailed index cards refresh his memory), then mentions one or two weekly specials. Most of those on the telephone list prefer to do their shopping this way, so the salesman usually takes an order for a week's grocery supply.

Phone conversations with new customers or prospects include an explanation of how Pierce operates and an offer to send them "This Week at S. S. Pierce," a pamphlet, which lists special values, highlights seasonal items.

Other Pierce services mentioned in the radio commercials include:

1. *Call-out service.* Pierce delivers orders to anyone phoning in, provided they are over a certain minimum expenditure.

2. *Call-in service.* Pierce will make up an order when a customer calls in and have it ready to be picked up at the customer's convenience.

3. *Bottle disposal service.* Company trucks pick up and deliver bottles: customer gets refund without ever visiting a store.

Boston residents who summer at their country homes or take yacht trips can write in orders, have them delivered to points within a certain distance from Boston.

Pierce backs up its radio schedule in the New England area with 52-week advertising in over 15 newspapers. One national magazine, *The New Yorker*, is used each month to promote S. S. Pierce brand liquors.

The S. S. Pierce Co. was founded in 1831 by Samuel S. Pierce. A third generation member of the family, Walworth Pierce, is now chairman of the board. ★ ★ ★

ROUND-UP

(Continued from page 69)

cided to make the most of the opportunity and urged an all-out write-in campaign for "Coffeehead." He suggested that since the job apparently required no ability and on work, Larsen was eminently qualified for it and that it might be just the thing to get him off the air. Asked to comment on his election to surveyor, all Larsen would say was, "My surveys show most people listen to WEMP."

* * *

William M. Savitt, president of WCCC and Savitt, Inc. (retail store), both in Hartford, Conn., received this year's "Outstanding Boss" award of the Greater Hartford Junior Chamber of Commerce. Savitt was cited for "his progress from a one-man store 35 years ago to a store of 30 employees in his own building in downtown Hartford, with tremendous retail sales today, and an additional 15 employees at radio station WCCC: his progressive and humane employee relations and many community contributions have placed him in the highest regard of his business associates, employees and the community."

* * *

The latest promotion from RCA Recorded Program Services resembles a motion picture fan magazine. The 20-page booklet, magazine size, contains stills from "Movie Classics" being distributed by Recorded Program Services. Each feature film described in

the booklet is listed with its cast, playing time, reprints of reviews the film received when it was first issued and other data.

* * *

KMBC-TV, Kansas City, is due to switch to its higher power of 316 kw transmitting from its newly-completed 1,023-foot tower about the middle of this month. Tower construction was begun 12 September and, when this



picture was taken on 28 October, was nearly completed. Final coaxial cables have since been under installation between the antenna at top of the tower and RCA color transmitter on the ground.

* * *

Cross-plug announcements between radio and tv stations are becoming

more common. One of the most recent deals was made in Washington between WTTG (tv) and WWDC. Commenting on the arrangement, Ben Strouse, WWDC general manager, said, "One of the reasons WWDC has grown to a top spot in Washington radio is aggressive promotion. We've used other radio stations, newspapers, billboard, movie trailers, sandwich men, beauty contests, sky writing and what have you. Why not television?" he asks. "I even look at it myself once in a while."

* * *

In New York, following the cross-plug deal between WINS and WABD (tv) which was announced several weeks ago, WPIX (tv) and WMGM announced they would institute a system of cross-plugging talent and programs of each station. The exchange promotional arrangement was described as primarily on the "personality" basis, with stars of each station's shows plugging stars on the other outlet.

* * *

Another example of one station plugging another occurred in Pittsburgh recently when the Steel City's newest radio station, WILY, saluted the city's oldest, KDKA, on KDKA's 34th birthday. WILY slotted "happy birthday" announcements to the Westinghouse station through the day.

* * *

A Midwest radio station has bought time on several other radio stations to promote its programs. WOW, Omaha, purchased time at regular card

WMUR-TV

TRI-STATE STATION

VHF CHANNEL **9** MANCHESTER, N. H.

THE BEST SIGNAL—AND LOCAL COVERAGE FROM WITHIN THE MARKET

Nine of 10 New Hampshire Counties	113,825 TV families
Coverage of northern Massachusetts—Lowell, Lawrence, Haverhill, Fitchburg area.....	235,063 TV families
PLUS —Coverage of south and eastern Vermont	13,200 TV families
PLUS —York County, Maine.....	19,250 TV families
Total PRIMARY coverage 381,338 TV families	

FOUR MILLION PERSONS LIVE IN THIS AREA

Represented by WEED Television Corporation



rates on seven stations in three states. WOW also uses 19 newspapers, movies and tv commercials to plug its programs. Radio stations on which time was bought include KWBE, Beatrice, Neb.; KFNF, Shenandoah, Iowa; WJAG, Norfolk, Neb.; KCIW, Carroll, Iowa; KJAN, Atlantic, Iowa; KMAN, Manhattan, Kan., and KCHE, Cherokee, Iowa.

A cross-plug deal has been worked out between New York City's Transit Authority and WCBS' early-morning man Jack Sterling. The six million daily subway and surface transportation riders will see car cards alerting the riders to tune in "The Subway Story" on Sterling's show. And Sterling will discuss human interest stories of transit workers; give safety hints; tell how riders can help solve their problems and those of the transit employees; give bulletins on delays and interruptions of service to alleviate waiting time and crowding at stations.

A booklet recounting in picture and prose the first 30 years of operation of WCCO, Minneapolis, has been sent to advertisers from Larry Haeg, gen-

eral manager. Included in the booklet are pictures with autographs of the WCCO personalities who have been with the station over the past three decades or who serve in an executive capacity today.

When physicians from 60 county medical societies met in Philadelphia last month, one phase of their convention included a session on television programing. The physicians were welcomed by Rolland V. Tooke, general manager of WPTZ. In the picture Dr.



James R. Whitehall, president of the Pennsylvania State Medical Society, and Dr. Dudley R. Walker, president-elect of the PSMS, listen to an explanation of camera technique by Calvin Jones (foreground), WPTZ producer.

San Francisco is growing in its importance as a source of national advertising, according to AM Radio Sales Co. In announcing the opening of a San Francisco office, Stanley Spero, general sales manager of KMPC, Hollywood (one of AM Sales affiliated stations), said the Bay City already was an important source of revenue for his station as well as for WMCA, New York; WIND, Chicago; WLOL, Minneapolis; KOOL, Phoenix, and KOPO, Tucson—other outlets represented by AM Sales. Ken Carey, former account executive for KMPC, will manage the San Francisco office.

SPONSOR ASKS

(Continued from page 71)

physical appearance and personal warmth made the role a natural one for her. Through years of experience in addressing groups of women across the country, she had developed an easy, friendly, but dignified manner that equipped her for formal appearances.

The success of the Margaret Rudkin commercials are today well recognized among competitors in the premium bread field. They have contributed importantly to maintaining the spectacular rate of growth Pepperidge Farm bread has enjoyed, and suggest that advertising agencies would do well to take another look at client personalities as salesmen for their products.

SINCERITY IS THE KEYNOTE

By Tyler Davis

Tr and Radio Director
Dowd, Redfield & Johnstone, New York



I don't generally think that the sponsor is the best salesman of his product—either on tv or radio. But where sincerity is the keynote and you have the right

kind of president or executive, then it's O.K. However, such procedure is more indicated in an institutional commercial than in a sell on a product.

You may know that our client, Albert Ehlers, Jr., president of the Ehlers Coffee Co., personally appears in film commercials for the product. In this case, we feel that the genuine sincerity

Now! DAYTONA BEACH'S Finest HOTEL



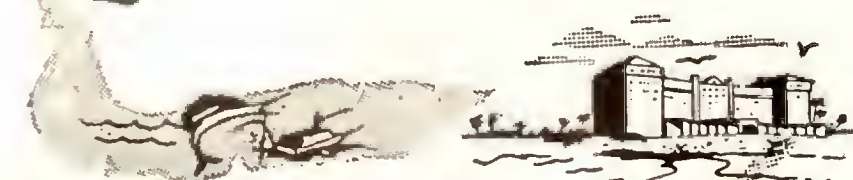
AS LOW AS **\$7.50** per person double occ.

INCLUDING 2 DELICIOUS MEALS

European Plan also Available

Spacious Rooms • Excellent Cuisine • Golf Course
2 Private Pools • Cabanas • Private Beach
Putting Green • Intimate Cocktail Lounge • Dancing
Planned Entertainment • Fisherman's Paradise.

For Reservations & Brochure
write or wire Rush Strayer, Gen. Mgr.



THE **Daytona Plaza** A CRAIG HOTEL
formerly the Sheraton Beach Hotel

DIRECTLY ON THE "WORLD'S MOST FAMOUS BEACH"

that he communicates carries it off well. To get an idea of his approach, here's what he says in one commercial:

"Hello. I'm Albert Ehlers, president of the Ehlers Coffee Co. Coffee flavor is our business. It has been for three generations. And we've found that when a blend of the finest coffees is 'twin roasted,' the result is a rich, deep, *wonderful* coffee flavor. The double-rich flavor for which Ehlers Instant Coffee is famous. Why don't you try a cup of Ehlers Instant today? If you don't agree this is the best coffee you've ever tasted, return the unused portion of the jar to us and your full purchase price will be refunded."

When the president of a company says that you can have your money back if his product does not live up to expectations, you know you will get it back. Such a claim is much more believable when made in this way than if an announcer would say it.

Use of this commercial does not stop with spot airing on video. Twelve frames from the one-minute pitch are merchandised throughout the grocery trade by the Ehlers sales force and by mail. Therefore, the sponsor not only handles the commercials but is a prominent figure in the product's merchandising as well.

GOOD INSTITUTIONAL APPROACH

By Otis W. Winegar

V.P. in Charge of Copy
Foote, Cone & Belding, New York



I do not recommend using a sponsor to sell a specific product, but when you are trying to do an institutional job—as Ford and General Foods did on special anniversary telecasts—then a person who happens to be the head of the company and can handle himself well on tv can probably do a better job in many ways than a professional announcer. He is the human symbol of what may be regarded as a very non-human entity, enables you to think of the firm in terms of a single person.

When Clarence Frances, Chairman of the Board of General Foods, appeared in the corporation's big anniversary show on tv some months ago, he was most charming and outstand-

ingly good. He was introduced at the beginning of the show, made a brief talk, and acted as the gracious host. He was completely poised, gave the feeling that here was a company that was represented by a man who seemed very warm and friendly, yet inspired respect at the same time.

When Henry Ford II appeared on the Ford show, the critics (and I) felt that he presented himself quite well.

How effective a sponsor will be on the air depends on his degree of experience, his background and his per-

sonality. Some companies are headed by salesmen who might find it easy to adjust to tv; others by accountants or corporation lawyers who are usually not prepared to go into the role of an entertainer. A nervous, stiff, ill-at-ease man is not a good representative for a company—especially on a coast-to-coast tv network.

It is usually out of his line for a sponsor to be a salesman on radio or tv, but if the shoe happens to fit, then he might wear it on the proper occasions.

**TEXAS' LARGEST
FULL-TIME
INDEPENDENT
STATION IN
AMERICA'S
12TH MARKET**

K LBS
HOUSTON, TEXAS
5000 WATTS
ON 610
610 on Every Dial

**332,051 TEXANS
LISTEN NIGHTLY TO
FULTON LEWIS, JR.**
on...

K MAC
SAN ANTONIO, TEXAS
5000 WATTS
ON 630
27 YEARS OF SERVICE

**1 1/2 TIMES AS MANY AS
THE TOTAL CIRCULATION
OF ALL SAN ANTONIO
NEWSPAPERS**

ASK THE WALKER REPRESENTATION CO., INC.



FOR ACTION!

ACTION in translating YOUR message for the largest Spanish speaking audience in the Great Southwest. . . .

ACTION in top performance and production by a skilled staff of translators, directors, announcers, actors, singers and musicians. . . .

ACTION in putting YOUR product in thousands of homes in the San Antonio area. . . .

WE INVITE YOU TO ASK ABOUT OUR

**Knowhow
Co-operation! and
On-the-beam
Results**

Many national advertisers have successfully invaded this profitable market through KCOR's superb facilities and service. . . .

Some of them are:—

**PROCTER & GAMBLE
LUCKY STRIKE
GENERAL FOODS
BRISTOL MYERS
CHESTERFIELD**



**R. A. Cortez, Pres.
SAN ANTONIO, TEXAS**

Texas' First Spanish Station

Represented by

**Richard O'Connell, Nat'l. Adv. Dir.
40 East 49th St., New York 17, N. Y.
PLaza 5-9140**

LOS ANGELES — SAN FRANCISCO

Newsmakers in advertising



Edward G. Gerbic was elected chairman of the board of the Association of National Advertisers at its 45th annual meeting in New York. Edwin W. Ebel of General Foods was elected vice chairman and Paul B. West was re-elected president. Gerbic succeeds Ben R. Donaldson of the Ford Motor Co. Formerly ANA vice chairman and before that its treasurer, Gerbic also has been president of the Advertising Club of New Jersey. He joined Johnson & Johnson as a salesman in 1934; now he's v.p. of J&J in charge of merchandising and advertising.



George B. Storer, whose purchase of WXEL (tv), Cleveland, and KPTV (tv), Portland, for \$8.5 million, and WJW, Cleveland, for \$330,000, was just approved by FCC, has bought his second uhf. Pending FCC approval, he'll buy WFTL-TV and WMIE-TV, Miami (he'll merge them), for \$335,410. He's selling KGBS-AM-TV, San Antonio, to Express for \$3.5 million. Result: He's first to own FCC limit of seven tv stations, will have am-tv combinations in Miami, Cleveland, Detroit, Atlanta, Birmingham, Toledo; tv only in Portland; am only in Wheeling.



J. F. Wolfram, v.p. of General Motors and general manager of Oldsmobile Div., who was the first sponsor to sign for ABC TV's series of "Spectaculars" (SPONSOR, 31 May 1954, page 30), turned to network radio to help promote the new 1955 models, just out. Oldsmobile signed for 36 five-minute newscasts on 350 ABC Radio affiliates four nights a week; special campaign runs for three weeks. During the 1954 selling year Oldsmobile rose from 7th place to 4th place in sales. Radio-tv budget: Roughly \$4 million.



Norman Knight has been elected vice president of General Teleradio, Inc., and executive vice president and general manager of the Yankee Network. Knight will make his headquarters in Boston and will manage WAC-AM-TV there. He joined General Teleradio after his resignation as general manager of WABD, Du Mont's New York station. Previously he was vice president in charge of sales for SPONSOR and before that was Eastern manager of station relations for Mutual. Knight was educated at Washington U., St. Louis.



It would take a jumbo-sized directory to list all the multiple industrial activities that contribute to the pulsing, four-billion-a-year prosperity in WSAZ-TV's area. Here's a scene at the versatile Belle, W. Va., Works of the Du Pont Company where some 4,000 people are employed in the manufacture of many chemical products. The payroll at this one plant alone is about \$20,000,000 a year.

the heart with the prosperous pulse...

If you have a flair for geography, you probably know the North Pole is 90° north latitude . . . and that the North Magnetic Pole is some 1,174 miles farther south.

You perhaps know, too, that the geographical center of the United States is in Smith County, Kansas . . . although the population center is eight miles north-by-northwest of Olney, in Richland County, Illinois.

On the other hand, if you have a flair for *profitable selling* you certainly realize the *industrial* center of the United States falls plumb in the middle of our Ohio River Valley where industries, factories, mills, plants and payrolls are so profuse we defy any economist to put his sliderule precisely on the pivot point of all this abounding prosperity.

The pulse of such prosperity is strong, youthful, and a drum-call for anyone with something to sell to many buyers. We therefore invite your attention to the fact that the *only medium* covering all 116 counties comprising the configuration of America's industrial heart is WSAZ-TV.

If you want a magnetic pole working for you in this industrial heart . . . a persuasive, well-believed influencer of sales . . . you can follow the steps of other successful advertisers. First, you contact the nearest Katz office. From there, you're in good hands.



T E L E V I S I O N
Huntington-Charleston, West Virginia

Channel 3 — 100,000 watts ERP

NBC BASIC NETWORK-affiliated ABC and Du Mont

Also affiliated with Radio Stations WSAZ, Huntington; WGKV, Charleston

Lawrence H. Rogers, Vice President & General Manager, WSAZ, Inc.

Represented nationally by The Katz Agency



Radio Advertising Bureau

We note with considerable interest that the Broadcast Advertising Bureau is now called Radio Advertising Bureau. The change is appropriate and will eliminate confusion.

Not long ago radio and television, unlike competitive media, had no clearing houses for information and promotion. Today both radio and television are well served by hard-hitting, increasingly effective bureaus. We look to both the RAB and TVB for outstanding performances during 1955.

On both fronts, presentations to specific advertisers will be made on an increasingly pinpointed basis. Many advertisers will get the sort of sell that heretofore they have received only from the magazines and newspapers.

Despite our enthusiasm for the job RAB is doing, we'll continue to voice our hope for a strong national spot unit within that bureau. Spot radio in particular needs fast and individual attention.

* * *

Spot's confusing name

One of spot radio's biggest problems was neatly illustrated within a recent Charles M. Sievert column in New York's *World-Telegram & Sun*. Charles, who's one of the most knowing guys covering the advertising beat, clearly misunderstood the nature of spot radio when he defined it as "You know, those commercials that come in unattached to put between programs?"

He made the reference while mentioning SPONSOR's recent article on the 1954 outlook for spot radio ("Spot radio's time of decision," 5 November 1954, page 29). We were immediately struck by this thought: If a hep advertising reporter misunderstands spot radio, how many company presidents and other executives removed from immediate contact with advertising must share the misapprehension?

Spot radio, of course, is far more than just a medium for announcements placed between programs. It includes any form of sponsorship on a selective market-by-market basis. The client can choose from a wide range of local program types—everything from the d.j. show to the participation in a cooking

program. And announcements between programs as well.

When executives have the impression spot radio or tv is confined to announcements between shows, spot suffers. Yet the medium's name tends to perpetuate that confusion. Spot is the trade expression for brief announcements. It is also the medium's name.

Some years ago SPONSOR campaigned to try to get the industry to change the medium's name to "selective," because we felt that term was far more descriptive. Perhaps we gave up the effort too soon but "selective" never caught on in this country although it has become widely used in Canada.

* * *

Wanted: failure stories

SPONSOR is on the prowl for stories of advertisers whose campaigns *failed* on radio or television. The objective: to point out why so as to provide constructive lessons for others.

Will you as a reader help us perform this service? We'd like leads—brief memos on the kind of failures which provide the lessons that make for success. If you wish, we'll shield the name of company or agency involved.

It's our hope that leads may come from advertisers, agencies, stations, networks, researchers. They can be recent or go back a number of years—provided the advertising lessons they teach hold good for today.

Applause

ARF ratings committee

When the Advertising Research Foundation report on audience measurement comes out within a few days or weeks, the reactions will vary. Some research firms have already indicated disagreement and inevitably there will be researchers who, while agreeing with the objectives of the report, will take issue on some specifics. This should find unanimous agreement, however: that those who worked so hard in its preparation deserve the applause of the industry.

We wonder if there is another business which could muster so many busy people for work over a two-year period, including perhaps 100 meetings. Some measure of the difficulty of the subject matter can be had from the

fact that the report went through seven drafts.

The soon-to-be-published report sets forth general research standards for radio and tv audience size measurement. It does not go into the actual workings of individual research firms. As originally planned, the ARF committee was to produce subsequent reports reviewing research practices of individual firms and analyzing the data they produce. It's to be hoped that the length of time it takes to prepare the first report will not deter the ARF from pushing forward with the originally planned subsequent reports or with other studies of a specific nature. Controlled experiments on the validity of research methods are needed as well.

The members of the ARF radio-tv

ratings review committee who worked so long are: E. L. Deckinger, chairman, Biow; Teddy Anderson, BBDO; Hugh M. Beville, Jr., NBC; Harper Carraine, CBS Radio; Donald Coyle, ABC; Wallace T. Drew, Grey; Jay Eliasberg, ABC; Norman Glenn, DCSS; Robert M. Hoffman, WOR, New York; Gordon A. Hughes, General Mills; Oscar Katz, CBS Television; Howard G. Kuhn, Compton; William Millard, McCann-Erickson; Hal Miller, Biow; Richard J. Puff, MBS; Bernard Sherak, K&E; Charles R. Smith, WCCO, Minneapolis; G. Maxwell Ule, K&E; Harry D. Wolfe, Colgate-Palmolive.

The working committee for the report on standards are: G. Maxwell Ule; Donald Coyle; E. L. Deckinger.

A BRAND NEW Christmas Gift Idea Designed to Bring Your Company BRAND NEW BUSINESS

Why settle for an ordinary gift when it takes just a few moments to give clients, prospects and business associates one that reflects your thoughtfulness at Christmas . . . keeps them reminded of you throughout 1955 . . . and shows them how to make their air advertising more profitable.

You actually give **Three** gifts in one — all for as little as **\$5.00**



1

You give a full year, 26-issue subscription to **SPONSOR**. Starting at the Holiday Season and continuing throughout the new year, **SPONSOR** helps your recipients save time, work, trouble . . . shows them how to cash in on broadcast advertising's great pulling power . . . gives them ideas they can get from no other source.

2

You give clients and prospects the "Air advertising Library". At the Holiday Season, **SPONSOR** will send each person on your list 8 important radio or TV publications and booklets they'll use, refer to and thank you for over and over again. (When completing the form below, please specify whether you wish us to send the Radio or TV edition of the "Air Advertising Library.")



3


You give a handsomely designed gift card at Christmas time.


Act Today - - offer limited to just one station or agency in each area!

SPONSOR

40 EAST 49TH STREET
New York 17, N. Y.

Special Holiday Rates

 One 1 Year Subscription **\$8**
(your own or first gift)

 Each additional 1 year gift **\$5**

Donor's Name _____

Company _____

Address _____

City _____ Zone _____ State _____

☐ Include my own subscription ☐ Send bill later

☐ I enclose \$ _____ for _____ subscriptions

Gift cards to read from _____

Send gift to _____

Company _____

Address _____

City _____ Zone _____ State _____

Include ☐ Radio ☐ TV Edition of
"Air Advertising Library".

Send gift to _____

Company _____

Address _____

City _____ Zone _____ State _____

Include ☐ Radio ☐ TV Edition of
"Air Advertising Library".

(Please type remainder of your
business gift list on a separate
sheet and attach).

Now going farthest
with the mostest.....

KMBC-TV

Kansas City's Most Powerful TV Station

WITH A GIANT 1,079-FOOT TOWER
(above average terrain) and a 316,000-watt color-equipped RCA transmitter, KMBC-TV dwarfs every other television facility in the Heart of America. The new Channel 9 TV signal is booming strong and clear into areas never before covered by a Kansas City station. As a result, thousands of additional new television homes are swinging to Channel 9 for the kind of programming that only KMBC-TV and the CBS-TV network can deliver.

If you're aiming your advertising message at Kansas City and its rich surrounding secondary markets, KMBC-TV is far and away the best place to invest your television dollars. Your Free & Peters Colonel can give you the lowdown on the Midwest's most up-and-coming TV station. Contact him for availabilities.



FREE & PETERS, INC.
Exclusive National Representatives

Basic Affiliate — CBS-TV

DON DAVIS, Vice President

JOHN T. SCHILLING, Vice President & General Manager

GEORGE HIGGINS, Vice President & Sales Manager

... AND IN RADIO, IT'S **KMBC of KANSAS CITY**

KFRM for THE STATE OF KANSAS

